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THESIS

Submitted as partial fulfillment of the Requirements for getting the Bachelor of Religion in the Qur'an and Tafsir Department

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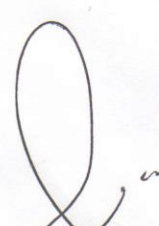
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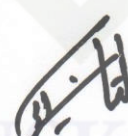

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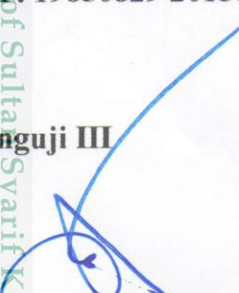

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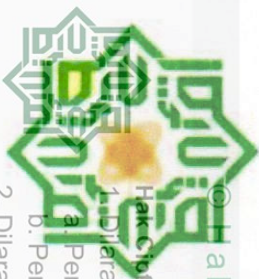
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MOTTO

The Magnificent Silor Isn't Born from Quite Sea

Seorang Pelaut yang Handal Tidak Tidak Lahir dari Laut yang Tenang

Dalam setiap kesulitan pasti ada jalan keluar, jika lelah beristirahatlah dan jangan berhenti. Elusurilah suatu hal sampai kamu jadi ahli dibidang itu.



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FOREWORD

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Alhamdulillah rabbi 'alaamiin, All praise and gratitude to the author to the presence of Allah SWT, who with His abundance of grace, mercy, and guidance, the author can complete this thesis entitled “SYMBOLIC AND AESTHETIC OF QUR’ANIC CALLIGRAPHY IN AL-FIRDAUS GRAND MOSQUE TENAYAN RAYA, PEKANBARU, RIAU” This thesis was prepared as one of the requirements for obtaining a Bachelor of Religion (S.Ag.). Not forgetting shalawat and salam always poured out to our lord, the Prophet Muhammad SAW, a noble figure who became a role model for all mankind and the universe. Hopefully one day we will be given the opportunity to meet him in the yaumil akhir and be included in the group that gets his syafa'at.

The author realizes that this thesis still has various shortcomings and is not free from mistakes. In the process of preparation, the author gained a lot of knowledge, input, suggestions, criticism, as well as support and guidance from various parties. Thanks to their help, the author can complete this final project as well as possible.

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and support in providing academic facilities and an environment conducive to learning. Through their guidance and dedication to the advancement of education, the author was able to undergo the academic process and complete this thesis properly.

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truly worthy and of high quality. I am deeply grateful for your invaluable dedication and guidance.

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The author realizes that this thesis is far from perfect and acknowledges the limitations of the author's abilities in completing it. Therefore, constructive criticism and suggestions are sincerely welcomed for the improvement and refinement of this thesis. It is hoped that this work will be beneficial for all readers, especially for the author. The author also expresses the deepest gratitude to all parties who have contributed to the completion of this thesis; without their support, this work would not have been possible. May Allah SWT grant abundant rewards in the form of goodness, safety, peace, and blessings to all of us. Aamiin ya rabbal 'alamin.

Pekanbaru, 26 January 2026

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ABSTRACT

This study examines the symbolic meanings and aesthetic values of Qur'anic calligraphy integrated into the architecture of the Al-Firdaus Grand Mosque in Tenayan Raya, Pekanbaru, Riau, with a particular focus on verses from Q.S. An-Nur [24]: 36–39 and Q.S. Al-Hadid [57]: 21–24. The mosque was selected due to its modern and monumental architectural character, as well as its use of Qur'anic calligraphy that functions not merely as a decorative element but also as a medium for conveying theological and spiritual messages to worshippers. Nevertheless, scholarly studies that specifically explore the symbolic meanings and aesthetic dimensions of Qur'anic calligraphy within the architectural context of this mosque remain limited. This research aims to identify the forms of Qur'anic calligraphy employed, analyze their symbolic meanings, and examine how the aesthetic aspects of the calligraphy contribute to the spiritual experience of worshippers and to local cultural identity. The study adopts a qualitative descriptive approach, employing observation, documentation, and interviews as data collection methods. Data analysis is conducted through the perspectives of Islamic aesthetics and symbolic theory, focusing on letter forms, proportions, calligraphic styles, and the placement of calligraphy within the mosque's architectural structure. The findings reveal that the Qur'anic calligraphy in the Al-Firdaus Grand Mosque conveys theological messages that emphasize the concept of divine light, the majesty of Allah, and human spiritual consciousness. Aesthetically, the calligraphy not only highlights visual beauty but also creates a more sacred and contemplative atmosphere within the worship space through the harmony of form, composition, and the meanings of the selected verses. Thus, Qur'anic calligraphy at the Al-Firdaus Grand Mosque functions as an integral architectural element that reinforces the cultural identity of the Malay *Lancang Kuning* tradition while enriching the religious experience of worshippers through the integration of meaning, art, and spirituality.

Keywords: Qur'anic calligraphy, symbolic meaning, Islamic aesthetics, mosque architecture, Al-Firdaus Grand Mosque, Malay *Lancang Kuning* culture.

Tanggal, 22-01-2026
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الملخص

تتناول هذه الدراسة المعنى الرمزي والقيمة الجمالية للكاليفرافي القرآني المندمج في عمارة المسجد الجامع الفردوس في تبيان رايا، بيكانبارو، رياو، مع التركيز على الآيات الواردة في سورة النور [٢٤]: ٣٦-٣٩ وسورة الحديد [٣٧]: ٢١-٢٤. وقد اختير هذا المسجد لما يتميز به من طابع معماري حديث وفخم، إلى جانب توظيف الكاليفرافي القرآني بوصفه عنصرا لا يقتصر على الزخرفة فحسب، بل يؤدي أيضا وظيفة دلالية في نقل الرسائل اللاهوتية والروحية إلى المصلين. ومع ذلك، لا تزال الدراسات التي تتناول على نحو خاص المعنى الرمزي والقيمة الجمالية للكاليفرافي القرآني في سياق عمارة المساجد محدودة نسبيا. وتهدف هذه الدراسة إلى الكشف عن أشكال الكاليفرافي القرآني المستخدمة، وتحليل المعاني الرمزية التي تتضمنها، وبيان إسهام الجوانب الجمالية للكاليفرافي في تشكيل التجربة الروحية للمصلين وتعزيز الهوية الثقافية المحلية. وتعتمد هذه الدراسة منهجا نوعيا وصفيًا باستخدام أساليب الملاحظة، والتوثيق، والمقابلات. وقد أجري تحليل البيانات من منظور الجماليات الإسلامية ونظرية الرمزية، من خلال دراسة أشكال الحروف، والنسب، واختيار أنماط الخط، وتوزيع الكاليفرافي داخل البنية المعمارية للمسجد. وتشير نتائج الدراسة إلى أن الكاليفرافي القرآني في المسجد الجامع الفردوس يحمل رسائل لاهوتية تؤكد مفهوم النور الإلهي، وعظمة الله، وتعزيز الوعي الروحي لدى الإنسان. ومن الناحية الجمالية، لا يبرز هذا الكاليفرافي الجمال البصري فحسب، بل يسهم أيضا في بناء أجواء عبادية أكثر قداسة وخشوعا، من خلال التناغم بين الشكل، والتكوين، ومضامين الآيات القرآنية. وعليه، يؤدي الكاليفرافي القرآني في المسجد الجامع الفردوس دورا جوهريا بوصفه عنصرا بنويا يعزز الهوية الثقافية للملايو لانجانغ كونينغ، وفي الوقت ذاته يثري التجربة الدينية للمصلين عبر تلاقي المعنى، والفن، والروحانية.

الكلمات المفتاحية: الكاليفرافي القرآني، المعنى الرمزي، الجماليات الإسلامية، عمارة المساجد، المسجد الجامع الفردوس، الثقافة الملايوية لانجانغ كونينغ.

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ABSTRAK

Penelitian ini mengkaji makna simbolik dan estetika kaligrafi Qur'ani yang terintegrasi dalam arsitektur Masjid Agung Al-Firdaus, Tenayan Raya, Pekanbaru, Riau, dengan fokus pada ayat-ayat QS. An-Nur [24]: 36–39 dan QS. Al-Hadid [57]: 21–24. Masjid ini dipilih karena karakter arsitekturnya yang modern dan megah, serta penerapan kaligrafi Qur'ani yang tidak hanya berfungsi sebagai elemen dekoratif, tetapi juga sebagai media penyampai pesan teologis dan spiritual bagi jamaah. Meskipun demikian, kajian yang secara khusus menelaah makna simbolik dan nilai estetika kaligrafi Qur'ani dalam konteks arsitektur masjid ini masih relatif terbatas. Penelitian ini bertujuan untuk mengungkap bentuk-bentuk kaligrafi Qur'ani yang digunakan, makna simbolik yang dikandungnya, serta bagaimana aspek estetika kaligrafi tersebut berkontribusi terhadap pengalaman spiritual jamaah dan identitas budaya setempat. Penelitian ini menggunakan pendekatan kualitatif-deskriptif dengan metode observasi, dokumentasi, dan wawancara. Analisis data dilakukan melalui perspektif estetika Islami dan teori simbolik untuk menelaah bentuk huruf, proporsi, pemilihan gaya khat, serta penempatan kaligrafi dalam struktur bangunan masjid. Hasil penelitian menunjukkan bahwa kaligrafi Qur'ani di Masjid Agung Al-Firdaus memuat pesan-pesan teologis yang menegaskan konsep cahaya ilahi, keagungan Allah, dan kesadaran spiritual manusia. Secara estetika, kaligrafi tersebut tidak hanya menonjolkan keindahan visual, tetapi juga membangun suasana ruang ibadah yang lebih sakral dan khushyuk melalui harmoni bentuk, komposisi, dan kandungan makna ayat. Dengan demikian, kaligrafi Qur'ani di Masjid Agung Al-Firdaus berperan sebagai elemen integral yang memperkuat identitas budaya Melayu Lancang Kuning sekaligus memperkaya pengalaman religius jamaah melalui perpaduan antara makna, seni, dan spiritualitas.

Kata kunci: Kaligrafi Qur'ani, Makna Simbolik, Estetika Islami, Arsitektur Masjid, Masjid Agung Al-Firdaus, Budaya Melayu Lancang Kuning.

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CHAPTER I

INTRODUCTION

Background of Problem

The mosque not only functions as a place of worship, but also as a medium of aesthetic, cultural, and spiritual expression of Muslims. In the development of modern Islamic architecture, one of the elements that has an important role is Qur'anic calligraphy. Calligraphy is not only an ornament to decorate buildings, but also serves to convey divine messages through its symbols, forms, and aesthetic value. Thus, every placement of verses, types of khat, and visual compositions always holds meanings related to the function of space, moral messages, and cultural identity of the local community.

The Al-Firdaus Grand Mosque in Tenayan Raya, Pekanbaru, is one of the modern mosques, its chosen because it is one of a fully developed mosque in Pekanbaru, The Second of two fully developed mosque after Ar-Rahman Mosque in Sudirman Street. This also displays the integration of Qur'anic calligraphy and the aesthetics of Riau Malay architecture. This mosque is not only designed as a center for worship and social activities, but also a representation of regional cultural identity through its visual elements. The use of colors, decorative patterns, and treasures of *Lancang Kuning*'s distinctive motifs gives the building its own character, while showing the relationship between Islamic art and local culture.

In the interior of the mosque, especially in the main room area, several verses of the Qur'an are installed with prominent calligraphy compositions, such as Surah An-Nur verses 36–39 and Surah Al-Hadid verses 21–24. The selection of the verse not only has reading value, but also contains spiritual messages that are relevant to the function of the mosque as a center of light, guidance, and submission to Allah. Visually, the type of khat, layout, and supporting ornaments have an interesting aesthetic value to be studied as a form of fusion between Islamic art and Malay cultural identity.

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Seeing the relevance between texts, symbols, and culture, it is important to conduct research on Qur'anic calligraphy at the Great Mosque of Al-Firdaus. This study not only enriches the study of Islamic architecture and art, but also provides a deeper understanding of how the local culture of *Lancang Kuning* is reflected through the aesthetics of calligraphy in the worship hall. In addition, this research can document the visual richness of the mosque as one of the new religious icons in Pekanbaru.

Qur'anic calligraphy has a significant role. According to research, calligraphy in mosques not only functions as an aesthetic ornament, but also as a medium of da'wah and spiritual reminder for worshippers. The writings in calligraphy are generally verses of the Qur'an which are used as a means to preserve and spread sacred messages to Muslims¹.

The Arabic language itself calls it khat which means lines or beautiful writing. The latitude of the equator or equator is taken from the Arabic word khattul istiwa, transverse dividing the earth into two beautiful parts.² Calligraphy as part of Islamic art often contains verses of the Qur'an. They come in various shapes, not always pen on paper, but often also on metal or leather. However, with the development of technology until now, now calligraphy can also be made in the form of digital media.³ The development of calligraphy grew in proportion to the new interest in the text of the Qur'an as a guide for all thought and activity, the desire to preserve it and convey it accurately.⁴

A Qur'anic mushaf can be revealed in its history based on the khat used. Therefore, calligraphy is an alternative method to study the history of the Qur'anic mushaf other than through the study of colophones, types of paper,

¹ Apsari Putri Haryani Nirmala dkk., "Ornamen Islam Pada Bangunan Arsitektur Masjid Dian Al Mahri Kubah Emas Depok," *Dimensi Interior* Vol. 15, no. No.1 (2019): p. 29.

² Sirojuddin AR, *Seni Kaligrafi Islam* (Jakarta: Multi Kreasi Singgasana, 1992), p. 1-2.

³ Pujiati, "Kaligrafi Arab Digital Ayat Al-Qur'an Di Dunia Maya," *Miqot* Vol. XL No. 1 (2016). p. 222.

⁴ Isma'il R al-Faruqi, *Atlas Budaya Islam: Menjelajah Khazanah Peradaban Gemilang*, III (Bandung: Mizan, 2001), p. 390.

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decorative varieties, and carbon tests.⁵ Arabic calligraphy is also used as a person's identity, like a signature. Tombstones also use many calligraphy writings as decoration, as evidenced by the tombs of scholars found in Indonesia.⁶

Middle Eastern-style architecture has recently been in demand again in the country because the characteristics of Middle Eastern buildings have very strong Islamic ornament details and are able to bewitch the imagination of art with religious nuances for those who look at it. The strength of the Middle Eastern-style mosque building lies in its dynamic exterior and interior. The touch can be found from the shapes of curves or ornate domes in the windows or corridors of the mosque, the selection of column designs and floor materials that can be unique accents.⁷

Qur'anic calligraphy occupies a very important position because it is the main medium of artistic expression that does not contradict the principles of monotheism and the prohibition of the representation of living beings in Islam. Calligraphy is the artistic "face" of Islam that not only displays the beauty of Arabic letters, but also contains transcendental values that come from divine revelation, namely the Qur'an⁸.

This phenomenon has been studied by several researchers before. Chintya Khairunnisa, in his thesis, found that people tend to see calligraphy in mosques only as visual decoration, without knowing the meaning of the verses written.⁹ Similar things were also found in the research of Annisa Wineldi Putri who studied the calligraphy of the Qur'an at the Grand Mosque of Piladang, West Sumatra. He concluded that calligraphy not only functions as an

⁵ Abdul Hakim, "Perkembangan Kaligrafi dan Urgensinya bagi Khazanah Mushaf," *Jurnal Lektur Keagamaan* Vol. 19, no. No. 1 (2021), p. 69. <https://doi.org/10.31291/jlk.v19i1.911>.

⁶ Muhapril Musri, *Kaligrafi Islam Pada Media Seni Rupa di Indonesia: Analisis Etika, Estetika dan Nilai-Nilai*, 1 ed., 1 (Depok: Rajawali Press, 2022), p. 1.

⁷ Apsari Putri Haryani Nirmala dkk., "Ornamen Islam Pada Bangunan Arsitektur Masjid Dian Al Mahri Kubah Emas Depok.," p. 30.

⁸ Aminuddin Kasdi, *Peradaban Islam dan Pengaruhnya terhadap Barat* (Surabaya: Lembaga Kajian Islam dan Kemasyarakatan, 2010), p. 121.

⁹ Chintya Khairunnisa, "Interpretasi Kaligrafi Ayat-Ayat Al-Qur'an: Antara Pesan Ilahiyah dan Estetika (Analisis Kaligrafi di Masjid Raya Pekanbaru)" (Skripsi, UIN Sultan Syarif Kasim, 2024), p. vii.

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ornament, but also contains aesthetic value and spiritual function that is not fully understood by worshippers.¹⁰ Meanwhile, Alfiatur Rohmah Anis in his research at the Great Mosque of Baitussalam Purwokerto, highlighted how calligraphy can be part of the spiritual experience of pilgrims, even though the meaning of the written text is still very limited¹¹.

Other research has also shown that calligraphy in mosque architecture has a role beyond just decoration. Hamidinnor emphasized that Qur'anic calligraphy in Kalimantan mosques is not only an aesthetic medium, but also a da'wah tool that brings together Islamic values with local art¹². Ubaidillah shows how the selection of verses and the placement of calligraphy at the An-Nur Great Mosque of Pekanbaru contain symbolic messages that are closely related to the Islamic identity of the local community¹³. Herman Sawiran, in his study of the Darussalam Grand Mosque in Samarinda, explained that calligraphy is also a means of contemplation, spiritual reminder, and at the same time a representation of the meaning of verses in the worship space of Muslims¹⁴.

As a result, there is a dissociation between Islamic symbols in architecture and the religious awareness of the community that should grow from interaction with the verses of the Qur'an. Qur'anic calligraphy has lost its function as a medium of da'wah and spiritual reminder, whereas in Islamic history, calligraphy has always been a means to convey the message of monotheism aesthetically and deeply. In addition, without a good

¹⁰ Annisa Wineldi Putri, "Analisis Nilai Estetik dan Fungsi Spiritual Kaligrafi Ayat Al-Qur'an di Masjid Raya Piladang Sumatra Barat" (Skripsi, UIN Sultan Syarif Kasim, 2024), p. viii.

¹¹ Anis Alfiatur Rohmah, "Pengalaman Jamaah Terhadap Kaligrafi Al-Qur'an di Masjid Agung Baitussalam Purwokerto, Sokanegara, Kecamatan Purwokerto Timur, Kabupaten Banyumas" (Skripsi, UIN Prof. K.H. Saifuddin Zuhri, 2024), p.viii.

¹² Hamidinnor, "Kaligrafi dan Resepsi Estetika (Studi Living Qur'an Terhadap Tulisan Khat Pada Masjid Raya Nurul Islam dan Masjid Darut Taqwa Kota Palangka Raya)" (Skripsi, Institut Agama Islam Negri Palangka Raya, 2022), p. xv.

¹³ Muhammad Ubaidillah, "Estetika dan Resepsi Kaligrafi Al-Qur'an dalam Masjid Agung Ar-Raudlah Kraksaan dan Raudlatul Jannah Probolinggo" (Skripsi, Universitas Islam Negri Kiai Haji Achmad Siddiq Jember, 2022), p. ix.

¹⁴ Herman Sariwan, "Resepsi Seni Kaligrafi Al-Qur'an (Studi Kasus D. Sirojuddin AR)" (Skripsi, UIN Syarif Hidayatullah Jakarta, 2022), p. ix.

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understanding of these verses, the Islamic values that are to be communicated in the design of the mosque are not conveyed optimally.

One of the interesting mosques to study in this context is the Al-Firdaus Grand Mosque which is located in the area of Tenayan Raya, Pekanbaru City. This mosque is a modern worship building that stands in a new urban area, in the midst of the rapid development of the city and contemporary architecture. The Al-Firdaus Grand Mosque was inaugurated in January 2022 and is part of the Plenary Mosque program launched by the Pekanbaru City Government. The existence of this mosque is not only for worship, but also as a center for Islamic education and community social activities.¹⁵

However, there are some gaps that have not been widely studied in previous studies. First, there is no study that explains the types of calligraphy used in the architecture of Masjid Al-Firdaus Tenayan Raya. Second, the symbolic meanings of the Qur'anic verses displayed—especially Surah An-Nur 36–39 and Surah Al-Hadid 21–24—have not been examined. Third, there is no research that analyzes the aesthetic aspects of the calligraphy in relation to the Lancang Kuning cultural identity, and last until now there has been no research that specifically discusses the Al-Firdaus Grand Mosque of Tenayan Raya, even though this mosque represents a new face of Islamic architecture in developing urban areas.

Based on these conditions, this research is important to uncover the types of calligraphy used in the Al-Firdaus Mosque, examine the symbolic meaning of the calligraphed verses, especially Surah An-Nur 36–39 and Surah Al-Hadid 21–24 and analyze their aesthetic value related to the cultural identity of Lancang Kuning. This research not only fills in the gaps of previous studies, but also provides a more comprehensive understanding of how Qur'anic

¹⁵ Redaksi Radarpku, “Masjid Paripurna Agung Al Firdaus Sudah Diresmikan,” *RADARPEKANBARU.COM*, 17 Januari 2022, <https://radarpekanbaru.com/news/detail/16134/masjid-paripurna-agung-al-firdaus-sudah-diresmikan>, diakses pada 1 Agustus 2025.

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calligraphy functions as a visual, symbolic, and cultural element in contemporary mosque architecture.

B. Affirmation of Terms

To avoid misunderstanding in understanding the terms used in the research Qur'anic Calligraphy in The Architecture of Al-Firdaus Grand Mosque of Tenayan Raya. The author needs to explain the following terms:

1. Symbolic

Symbols have the meaning of signs or characteristics that convey information to someone.¹⁶ Dalam In this study, the term *symbolic* refers to the spiritual meaning and moral message contained in visual calligraphy, not just aesthetic decoration.¹⁷ Calligraphy is a medium for conveying religious teachings and values, where each composition of letters presents the message of da'wah and the spiritual dimension of Islam.¹⁸ while according to Kurniawati's mystical aesthetic perspective, classical calligraphy not only embellishes the work, but also contains ethical and spiritual symbols such as courage, sincerity, and purity.¹⁹

2. Aesthetic

In this study, aesthetics is understood as the value of beauty born from the harmony of forms, visual composition, and spiritual messages in Qur'anic calligraphy in the architecture of the Great Mosque of Al-Firdaus, not only a pleasant visual aspect but also an inner and religious experience, aesthetics in Islamic calligraphy is a combination of visual and spiritual elements that make beauty a medium of directing human consciousness to divine values so that it is always related to the meaningful message to be

¹⁶ Ade Yusuf Ferudyn, "Fungsi dan Makna Simbolik Slametan Pernikahan Keluarga Keturunan" (Skripsi, Universitas Negeri Semarang, 2013), p. 8-9.

¹⁷ Muh Faisal Hidayatullah, "The Aesthetics of Islamic Calligraphy: Between Spirituality and Visual Form," *Zaka Journal* 2, no. 1 (2025): p. 15–16.

¹⁸ Qothrunnadhha et al., "The Function of Arabic Calligraphy as a Visual Da'wah Media in Modern Muslim Society," *Shaf 3 Journal*, no. 1 (2025): p. 45–46, <https://doi.org/10.59548/js.v3i1.451>.

¹⁹ Dini Kurniawati, "The Ethical and Aesthetical Dimension of Figurative Classical Calligraphy Painting," *Teosofia: Indonesian Journal of Islamic Mysticism* 5, no. 2 (2016): p. 120, <https://doi.org/10.21580/tos.v5i2.1723>.

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conveyed²⁰, beauty is not only measured by technical skill or complexity of form, but by its ability to bring observation to ethical and spiritual experience, showing that aesthetics in Islamic art are holistic²¹.

3. Calligraphy and Qur'anic Calligraphy

Calligraphy in Arabic is known as *khat*, which means lines or beautiful writing. The term "calligraphy" comes from the English *calligraphy*, which is an absorption of the Greek word, namely the word *kallos* which means beauty and *graphein* which means writing. Thus, calligraphy can be interpreted as a beautiful art of writing. Terminologically, calligraphy is a handwritten art that emphasizes aesthetic aspects and the beauty of letter shapes. In contrast to ordinary writing, calligraphy has a high quality of beauty, so it serves not only as a means of communication, but also as a high-value artistic expression.²²

If you explore in more detail about the calligraphy artwork, this artwork has existed since pre-Islamic times and at that time it became a discussion.²³ At that time, calligraphy only contained letters in Arabic, not verses of the Qur'an or hadith.²⁴

What is meant by Qur'anic calligraphy in this study is the art of beautiful writing that contains verses of the Qur'an, not just Arabic writing in general. Thus, the focus of this study is limited to calligraphy that is sourced directly from the holy text of the Qur'an, not other words or expressions in Arabic such as verses, prayers, and words of wisdom.

²⁰ Muh Faisal Hidayatullah, "Estetika Kaligrafi Islam: Antara Spiritualitas dan Bentuk Visual.", : p. 12-18.

²¹ Dini Kurniawati, "The Ethical and Aesthetical Dimension of Figurative Classical Calligraphy Painting.": p. 117-123

²² Pujiati, "Innovation of Learning Arabic Calligraphy Digital Quran in the Cyber World," *Jurnal: Res Militaris* Vol. 12, No. 3 (November 2022), p.738, <https://resmilitaris.net/uploads/paper/6a506954b13cb4ad86e1ee9e4e66695e.pdf>.

²³ Juli Julaiha dkk, "Sejarah Penulisan dan Pembukuan Al-Qur'an," *Jurnal Ilmiah Wahana Pendidikan* Vol 9, No 4 (2023), p. 247.

²⁴ Malia Anisa fitri dkk., "Kaligrafi sebagai Seni Memahami Al-Qur'an (Studi Living Qur'an di UKM JQH Al-Mizan UIN Sunan kalijaga)," *Jurnal Exact: Journal Of Exelent Accademic Community* Vol 1, No 1 (2023), p. 23.

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4. Al – Firdaus Grand Mosque of Tenayan Raya

Al-Firdaus Grand Mosque of Tenayan Raya is one of the iconic mosques in Pekanbaru City, located in Tenayan Raya District. This mosque is commonly known as the *Tenayan Raya Office Islamic Center* which stands majestically in the Pekanbaru City Government complex. This mosque is filled with beautiful calligraphy stretching on the walls of the mosque, with the typical nuances of the Lancang Kuning Country, which using yellow and green colors.²⁵

C. Identification of Problems

Based on the above background, the author can provide an identification of the problems that will be used as material in this study, as follows:

Al-Firdaus Grand Mosque of Tenayan Raya is one of the large and representative mosques newly built in Pekanbaru city. Although in terms of architecture this mosque has a high aesthetic value and has become a new icon of the city, academic studies of this mosque, especially from the point of view of the Qur'an and Tafsir, are still very minimal.

One of the interesting aspects of the architecture of this mosque is the use of Qur'anic calligraphy that decorates various elements of the building. The calligraphy not only serves as an ornament, but also contains spiritual messages and Qur'anic values that can be studied in depth.

However, no studies have been found that specifically include:

1. The symbolic and aesthetic of Qur'anic calligraphy at Al-Firdaus Grand Mosque of Tenayan Raya,
2. The relevance of visualization of calligraphy as a support for the meaning of Qur'anic messages and reflect the Lancang Kuning culture.

²⁵ Doni Ari Saputra, "Mengenal Masjid Islamic Centre Tenayan Raya, Salah Satu yang Termegah di Pekanbaru," *Cakaplah: Berpikir, Berbuat, Bercakap*, Jum'at, Oktober 2022, <https://www.cakaplah.com/artikel/religi/10886/2022/10/21/mengenal-masjid-islamic-center-tenayan-raya-salah-satu-yang-termegah-di-pekanbaru#sthash.FEuKPmpg.cdmJ47DT.dpbs>, diakses pada 5 Juli 2025.

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D. Limitation of Research

To keep the scope of research directed, the object of study is limited to Qur'anic calligraphy found in the Great Mosque of Al-Firdaus, Tenayan Raya, Pekanbaru, especially the two main calligraphy located in the mihrab area, namely Surah An-Nur verses 36–39 and Surah Al-Hadid verses 21–24. The study did not include calligraphy outside the mosque or non-Qur'anic calligraphy such as the utterance of Allah, Muhammad, or other expressions. The interpretation of the verse is limited to interpretation through the interpretation of Al-Qurtubi²⁶, Tafsir Al-Munir²⁷ and Tafsir Al-Misbah²⁸.

The next limitation is set on the focus of the analysis which includes the symbolic meanings contained in the two groups of verses as well as their representation through visual calligraphy. Aesthetic studies are only directed at the visual aspects of calligraphy, such as the style of khat, the proportion of writing, composition, and its placement in the mihrab room. Thus, this study does not discuss the architectural elements of the mosque as a whole, but only examines how Qur'anic calligraphy represents symbolic and aesthetic meaning in the worship space.

E. Problem Formulation

Based on the above background, the following problem formulation can be obtained :

1. What are the types and Consideration of Selection Verses Qur'anic calligraphy in Al-Firdaus Grand Mosque Tenayan Raya?
2. What is the symbolic of Qur'anic calligraphy , especially Surah An-Nur verses 36–39 and Surah Al-Hadid verses 21–24?
3. How does the aesthetics of Qur'anic calligraphy at Al-Firdaus Grand Mosque reflect the Lancang Kuning culture?

²⁶ Imam Al-Qurthubi, *Translation of Tafsir Al-Qurthubi*, vol.12 and 18, Surah Al-Hadid, Al-Mujadalah, Al-Hasyr, Al-Mumtahanah, Ash-Shaf, Al-Jumu'ah, Al-Munafiquun, At-Taghaabun, Ath-Thalaaq and At-Tahrim (Jakarta: Al-Azzam, 2007).

²⁷ Wahbah az-Zuhaili, *Tafsir Al-Munir (Aqidah, Shari'ah, Manhaj)*, Juz 17 & 18, vols. 9 and 14 (Dar al-Fikr Damascus., 1991).

²⁸ Muhammad Quraish Shihab, *Tafsir Al-Mishbah (Message, Impression and Compatibility of the Qur'an)*, vol. 9 and 14 (Jakarta: Lentera Hati, 2000).

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Purposes and Benefits of Research

Based on the formulation of the problem above, we can conclude the objectives and benefits of this research as follows:

1. Purposes of Research

- a. Identify and interpret the symbolic and aesthetic meanings embedded in the Qur'anic calligraphy displayed throughout the architectural spaces of Al-Firdaus Grand Mosque, Tenayan Raya.
- b. To analyze the relevance between the Qur'anic verses and their spatial placement, including how the visual form, artistic style, and compositional arrangement of the calligraphy reinforce and communicate the Qur'anic messages within the mosque's architectural design.

2. Benefits of Research

- a. Benefit Theoretical: Contributing to understanding of Qur'anic interpretation, particularly regarding the symbolic meaning, spatial relevance, and visual representation of verses. It also enriches theoretical discussions on the relationship between Qur'anic calligraphy and architectural aesthetics within the context of Al-Firdaus Grand Mosque, Tenayan Raya.
- b. Benefit Practical: Provides documentation and initial understanding of the Al-Firdaus Mosque that has not been raised much in research.
- c. Benefit Academic: this research is expected to complement and meet the academic requirements to complete the study and obtain a Bachelor of Religion (S.Ag) degree in the Qur'an and Tafsir study program, Faculty of Qur'an and Tafsir, Faculty of Ushuluddin, Sultan Syarif Kasim State Islamic University, Riau.

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Systematic of Writing

To understand the method and discussion, the author makes several discussion systematics that contain all the main ideas and sub-chapters used in this authorship. The systematics that have been compiled in this discussion are as follows:

Chapter I is Introduction. This chapter covers the background of the problem, assertion of terms, identification of problems, limitations of problems, formulation of problems, research objectives, benefits of research and systematics of writing. Background is the reason or reason why this research was conducted. Term affirmation is used to describe terms that have more than one meaning, so that they are focused on the meaning that the author wants contained in the research title. Problem identification is used to describe what problems the author found during the research. The limitations and formulation of the problem aim to explain the focus of the research. Then the purpose and benefits of the research as a result of the research. And the systematics of writing aims to understand the entire content of the research.

Chapter II is Theoretical Framework. This chapter explains the theoretical foundations used in completing the research, namely the theory symbolic, aesthetic, theory of verse interpretation and the theory of verse characteristics, and continues with a review of previous research, namely a review of literature that is relevant to the title of the research.

Chapter III is Research Methods. This chapter consists of the type of research used, the location of the research, the source of the data, the data collection technique and the data analysis technique related to qur'anic calligraphy of the Al-Firdaus Grand Mosque of Tenayan Raya.

Chapter IV is Research Results and Discussion. This chapter contains a description of data and research findings including the types, symbolic and aesthetic of Qur'anic calligraphy used at Al-Firdaus Grand Mosque of Tenayan Raya.

Chapter V is Conclusion. This chapter contains conclusions that are the answer to the formulation of research problems. Followed by providing suggestions to build further research to be even better.

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CHAPTER II

THEORETICAL FRAMEWORK

A Theoretical Basis

Before delving into the main theories relevant to this study, it is important to begin with the fundamental concepts that serve as the foundation of the discussion. The first theory presented here provides a conceptual framework for understanding the function and meaning of Qur'anic calligraphy in mosque architecture.

1. Symbolic

a. Symbolic Definition in Islamic Art

The symbolic meaning in Islamic calligraphy is very rich and multidimensional. The art of calligraphy not only displays the beauty of Arabic letters, but also reflects the deep religious values and philosophy of Islam. In Islamic view, calligraphy can be seen as a bridge between the text of revelation (the Qur'an) and visual expressions that invite spiritual contemplation.

Calligraphy is the "highest art" in the Islamic context because Arabic letters are not only aesthetic but carry spiritual value: the verses of the Qur'an are beautifully written as a form of reverence for revelation and God.²⁹ Calligraphy is not just a decoration, but a medium of religious expression that creates a religious atmosphere and reminds worshippers of sacred messages.³⁰

The proportions of the letters, the rhythm of the lines, and the harmony of the calligraphy forms reflect cosmic order, and the Arabic letters are used as a medium of divine expression: each form has a

²⁹ Era Fazira dan Fahrurrozi S, "Seni Kaligrafi dalam Pandangan Islam," *Jurnal Ekonomi, Syariah dan Studi Islam* 1, no. 2 (2023): 76, <https://doi.org/10.59548/je.v1i2>. p. 79.

³⁰ Era Fazira dan Fahrurrozi S, "Seni Kaligrafi dalam Pandangan Islam," p. 76.

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cosmic and spiritual meaning that can trigger a transcendent experience for those who see or write it.³¹

Calligraphy can also be seen as an epistemological symbol: the pen, ink, and letters in calligraphy symbolize the process of creation, the transmission of revelation, and man's relationship with the Divine. This concept can be traced in the study of contemporary Islamic science that connects the practice of calligraphy with worship and spiritual reflection.

b. Symbolic Calligraphy in Mosque Architecture

In mosque architecture, the use of calligraphy is one of the most strategic symbolic elements. Calligraphy on walls, domes, mihrabs, and minarets not only decorates, but conveys religious meaning and cultural identity.

The ornaments in contemporary mosques in Indonesia are very diverse: geometric, flora, and calligraphy. The motifs are not merely aesthetic, but have symbolic meaning: for example, geometric motifs symbolize divine order and harmony, while calligraphy motifs convey Islamic messages and religious identity. They show that mosque architects and designers creatively combine local and Islamic values in their ornaments, making the mosque a space of profound symbolic expression.³²

The shape of the mihrab in this mosque is associated with a symbol of religiosity and local identity (Sundanese culture), which implies a spiritual message through its design form. Thus, calligraphy and other architectural forms in mosques are not only practical

³¹ Muh Faisal Hidayatullah, "Estetika Kaligrafi Islam: Antara Spiritualitas dan Bentuk Visual," *Jurnal Zaka* 2, no. 1 (2025): p. 15–16.

³² Rahma Samroatul Fuadah dan Saila Arzaqina, "Kajian Bentuk dan Makna Simbolis Ornamen pada Masjid Kontemporer di Indonesia," *Realisasi: Ilmu Pendidikan, Seni Rupa dan Desain* 2, no. 1 (2025): abstrak, p. 419.

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functions, but also convey religious and cultural symbols to worshippers.³³

Alfred Schutz's phenomenology was used to analyze the motives behind the calligraphy of the Sunan Kalijaga mosque. The calligraphy of the Qur'an in the mosque is understood as an expression of the philosophy of the mosque: in addition to beautifying, the calligraphy also serves to create an atmosphere of tranquility and reverence within the mosque, because the motif and in-order-to-motif are interrelated in conveying spiritual and aesthetic messages.³⁴

c. Symbolic Function of Calligraphy

Calligraphy in mosques has several important symbolic functions:

- 1) Da'wah Media
- 2) Islamic Cultural Identity
- 3) The Aesthetic and Spiritual Dimension of Islam

2. Aesthetic

The aesthetics of Islamic calligraphy are understood as a form of beauty that combines visual and spiritual values. The strokes of the letters, the balance of composition, and the harmony of the forms are considered to be representations of divine order reflected through the art of Arabic writing. The beauty of calligraphy is not only enjoyed sensibly, but is also seen as a way to understand God's message through organized forms. This orderly visual dimension presents a calming and contemplative spiritual experience for anyone who looks at it.³⁵

³³ Jamaludin dkk., "Kajian Estetika Simbolik Mihrab Masjid Raya Al-Jabbar Bandung," *Panggung Jurnal Seni Budaya* 34, no. 2 (2024): p. 218.

³⁴ Fahri Muhaimin Fabrori, "Al-Qur'an sebagai Filosofi Masjid: Studi Living Qur'an di Masjid Sunan Kalijaga Yogyakarta," *Al-Karima: Jurnal Studi Ilmu Al-Qur'an dan Tafsir* 7, no. 2 (2023): p. 140.

³⁵ Muh Faisal Hidayatullah, "Estetika Kaligrafi Islam: Antara Spiritualitas dan Bentuk Visual," p. 15.

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In the development of the calligraphy tradition, the aesthetic value that emerges is often closely related to Sufistic teachings, where every draw of lines and empty spaces is understood as a symbol of simplicity, purity, and spiritual appreciation. The orderly space, the repetitive rhythm of the letters, and the harmony of the forms give a sense of unity that deepens one's inner experience when dealing with a calligraphy work. This art is not only an artistic expression, but also a means of strengthening divine consciousness.

In the context of mosque architecture, calligraphy aesthetics play an important role as an element that presents a sacred atmosphere. The placement of scriptures in strategic parts, such as domes, mihrab walls, or central areas of buildings, creates an impression of grandeur and strengthens the atmosphere of worship. The beautiful and organized calligraphic visuals help worshippers enter a deeper spiritual space, so that their presence becomes an inseparable part of the visual identity as well as the religious value of the mosque building.

3. Theory of Verses Interpretation

a. Definition of Verse Interpretation

Verse interpretation refers to the attempt to understand and explain the meaning of the verses of the Qur'an. In this context, interpretation is not only limited to textual understanding, but also involves the historical, social, and cultural context in which the verse is derived.³⁶ According to Kusmana, verse interpretation is the process of understanding the text of the Qur'an by considering the social and cultural context in which the text is derived.³⁷

³⁶ Muhammad Lutfhi dkk., "Tafsir Bi Al-Ma'tsur: Concepts and Methodology," *KnE Social Sciences*, 4 Oktober 2022, p. 665.

³⁷ Ahmad Sulaiman, "From Textuality To Discursivity: The Hermeneutics Of Qur'an Nasr Hamid Abu Zayd," *Sophist: Journal of Socio-Political Studies of Islam and Tafsir* 5, no. 2 (2023), p. 96.

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b. Interpretation of Verses in Qur'anic Calligraphy

The calligraphy of the verses of the Qur'an that decorate the mosque not only functions as a decorative element, but also as a medium for da'wah and the delivery of divine messages. Research by Chintya Khairunnisa shows that the calligraphy in the Pekanbaru Grand Mosque contains divine messages that can be interpreted through an interpretation approach. However, often people only see calligraphy as decoration without understanding the meaning contained in it.³⁸

In addition, the phenomenological approach used in the research by Aidah Mega Kumalasari revealed that the calligraphic ornaments of the verses of the Qur'an in mosques have two motifs.³⁹

- 1) There is inspiration from the beauty of calligraphy ornaments in mosques in Turkey and concerns about the religious conditions of the community.
- 2) As an Islamic da'wah media to attract people's interest in learning about the Qur'an.

In the context of the Al-Firdaus Grand Mosque of Tenayan Raya, the interpretation of verses through calligraphy can be analyzed to understand how divine messages are conveyed to the worshippers. By using an interpretation approach, this study can reveal the extent to which the community understands and responds to the Qur'anic calligraphy in the mosque.

In this research, The interpretation of Surah Nur: 36–39 and Al-Hadid: 21–24 will be explained using the interpretation of Al-Qurthubi, the interpretation of Al-Munir and the Tafsir of Al-Misbah. The following sentence reads :

³⁸ Chintya Khairunnisa, "Interpretasi Kaligrafi Ayat-Ayat Al-Qur'an: Antara Pesan Ilahiyah dan Estetika (Analisis Kaligrafi di Masjid Raya Pekanbaru).", p. 1.

³⁹ Aidah Mega Kumalasari dan Nurun Nisaa Baihaqi, "Motif Ornamen Kaligrafi Ayat-Ayat Al-Qur'an: Studi Living Qur'an di Masjid Jami' Al-Mukhlisin Jabung Lamongan," *Al-Misbah (Jurnal Islamic Studies)* 9, no. 2 (14 Oktober 2021): p. 100–114.

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1) Qur'an Surah An-Nur verse 36-39

فِي بُيُوتٍ أَذِنَ اللَّهُ أَنْ تُرْفَعَ وَيُذْكَرَ فِيهَا اسْمُهُ يُسَبِّحُ لَهُ فِيهَا بِالْغُدُوِّ
وَالْآصَالِ ۖ رِجَالٌ لَا تُلْهِيهِمْ تِجَارَةٌ وَلَا بَيْعٌ عَنْ ذِكْرِ اللَّهِ وَإِقَامِ الصَّلَاةِ وَإِيتَاءِ الزَّكَاةِ
يَخَافُونَ يَوْمًا تَتَقَلَّبُ فِيهِ الْقُلُوبُ وَالْأَبْصَارُ ۚ لِيَجْزِيَ اللَّهُ أَحْسَنَ مَا عَمِلُوا
وَيَزِيدَهُمْ مِنْ فَضْلِهِ ۗ وَاللَّهُ يَرْزُقُ مَنْ يَشَاءُ بِغَيْرِ حِسَابٍ ۚ وَالَّذِينَ كَفَرُوا أَعْمَالُهُمْ
كَسَرَابٍ ۖ بِقِيعَةٍ يَحْسَبُهُ الظَّمْآنُ مَاءً ۚ حَتَّىٰ إِذَا جَاءَهُ لَمْ يَجِدْهُ شَيْئًا وَوَجَدَ اللَّهَ عِنْدَهُ
فَوَقَّعَتْهُ حِسَابَهُ ۗ وَاللَّهُ سَرِيعُ الْحِسَابِ ۚ

Means : *(The light exists) in the houses which Allah has commanded to be glorified and in which His name is called. In it, he always prays to Him in the morning and evening. Those who are not neglected by business and buying and selling from remembering Allah, performing prayers, and paying zakat. They fear the day when their hearts and visions will be shaken (the Day of Judgment). (They do that) so that Allah may reward them for what they have done and that He may increase His bounty to them. Allah bestows sustenance on whomever He wills without limits. Those who disbelieve, their deeds are like a mirage on a flat ground. Those who were thirsty thought it was water, so that when they came to it, they found nothing. He found Allah (for him) there, and He gave him a perfect reckoning. Allah is very quick in His calculations. (An – Nur : 36 – 39)*⁴¹

2) Qur'an Surah Al-Hadid verse 21-24

سَابِقُوا إِلَىٰ مَغْفِرَةٍ مِّن رَّبِّكُمْ وَجَنَّةٍ عَرْضُهَا كَعَرْضِ السَّمَاءِ وَالْأَرْضِ أُعِدَّتْ لِلَّذِينَ
آمَنُوا بِاللَّهِ وَرُسُلِهِ ۚ ذَٰلِكَ فَضْلُ اللَّهِ يُؤْتِيهِ مَن يَشَاءُ ۗ وَاللَّهُ ذُو الْفَضْلِ الْعَظِيمِ ۚ مَا
أَصَابَ مِنْ مُّصِيبَةٍ فِي الْأَرْضِ وَلَا فِي فِي أَنْفُسِكُمْ إِلَّا فِي كِتَابٍ مِّن قَبْلِ أَنْ نَبْرَأَهَا ۚ إِنَّ
ذَٰلِكَ عَلَى اللَّهِ يَسِيرٌ ۚ لَّكِنَّا لَا تَأْسُوا عَلَىٰ مَا فَاتَكُمْ وَلَا تَفْرَحُوا بِمَا آتَاكُمْ ۗ وَاللَّهُ لَا

⁴⁰ Kementerian Agama RI, *Al-Qur'an dan Terjemahannya Edisi Penyempurnaan* (Jakarta: Lajnah Pentashihan Mushaf Al-Qur'an, 2019), Q.S. An-Nur 36-39.

⁴¹ Saheh International Translation, *The Qur'an: With Surah Introduction and Appendices* (Riyadh: Abul Qasim Publishing House, 1997), p. 288.

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يُحِبُّ كُلَّ مُخْتَالٍ فَخُورٍ ﴿٢٣﴾ الَّذِينَ يَبْتَغُونَ وَيَأْمُرُونَ النَّاسَ بِالْبُخْلِ وَمَنْ يَتَوَلَّ فَإِنَّ اللَّهَ هُوَ الْغَنِيُّ الْحَمِيدُ ﴿٢٤﴾^{٤٢}

Means: *Race for the forgiveness of your Lord and the Paradise which is as wide as the heavens and the earth, which has been prepared for those who believe in Allah and His Messengers. That is the gift of Allah that is bestowed upon whom He wills. God is the Owner of great gifts. There is no calamity on earth that does not befall you, except it has been written in the Book (Lauh Mahfuz) before We made it happen. Indeed, it is easy for Allah. (That is what We have ordained) so that you may not be grieved for what you have missed, nor be overjoyed over what He has given you. Allah does not like everyone who is arrogant and arrogant. (They are) miserly people and tell others to be miserly. Whoever turns away (from Allah's command), verily Allah, He is the Most Rich and the Most Praiseworthy. (Al – Hadid: 21 – 24)⁴³*

c. Purpose of Verse Interpretation

The existence of verse interpretation has several specific purposes, including⁴⁴ :

- 1) Improve understanding and reduce misunderstandings of the meaning or significance of something.
- 2) Encourage the use of data to produce logical explanations.
- 3) Reduce the possibility of errors in interpreting things.
- 4) Have an impact on behavior change.

d. Tafsir Isyari as an Approach in the Symbolic Meaning of Qur'anic Verses

Tafsir isyari is one of the patterns of interpretation of the Qur'an that focuses on the expression of the inner meaning (*al-ma'nā al-bāṭin*) behind the meaning of the birth of the verse (*al-ma'nā al-zāhir*). This pattern of interpretation develops mainly in the Sufism tradition and is used to capture spiritual cues that are not always

⁴² Kementrian Agama RI, *Al-Qur'an dan Terjemahannya Edisi Penyempurnaan*, Q.S Al-Hadid 21-24.

⁴³ Saheh International Translation, *The Qur'an: With Surah Introduction and Appendices* (Abul Qasim Publishing House, 1997), p. 503.

⁴⁴ MDK dan ANK, "Interpretasi adalah Penafsiran Sesuatu, Berikut Tujuan dan Jenis-jenisnya," *merdeka.com*, t.t., <https://www.merdeka.com/jabar/interpretasi-adalah-penafsiran-sesuatu-berikut-tujuan-dan-jenis-jenisnya-klm.html?page=4>, diakses pada 21 Juni 2025.

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visible textually, but are still in line with the meaning of *zahir* verses and the basic principles of Islamic teachings. Therefore, the interpretation of the *Ishari'an* is not intended to deny the meaning of the *zahir* of the *Qur'an*, but rather to enrich the understanding through the spiritual dimension and the inner experience of the interpreter.⁴⁵

The scholars emphasized that the interpretation of *Isyari* is not intended to deny the meaning of *zahir* of the verse. Rather, it serves as a complement that enriches the understanding of the message of the *Qur'an*. Al-Zarkasyi⁴⁶ and al-Suyuthi⁴⁷ emphasized that the interpretation of *Ishari'a* is acceptable as long as it does not contradict the meaning of the Arabic language, the context of the verses, and the basic principles of Islamic teachings. Therefore, a valid interpretation of *isharia* is a *tafsir* that still acknowledges the textual meaning of the verse, but opens up space for a deeper and reflective spiritual meaning.

Verses related to light, faith, and the orientation of life, such as QS. An-Nur 36–39 and QS. Al-Hadid 21–24, is often the object of interpretation of *Ishari*. In this perspective, light is not only interpreted physically, but is also understood as a symbol of guidance, spiritual awareness, and divine presence in the human heart. This kind of interpretation is found in many Sufistic commentary works, such as the commentary of Sahl al-Tustari.⁴⁸

4. Theory of Calligraphy Characteristics

a. Definition of Islamic Calligraphy

Islamic calligraphy is the art of writing Arabic letters beautifully, which evolved with the spread of Islam and became one of the main forms of artistic expression in Islamic culture. This

⁴⁵ Faisal Mahmud Adam, *Al-Tafsir al-Isyari li al-Qur'an: Syurutuhu wa Aqsamuhu wa Usuluhu wa Maqhumuhu*, 6 ed. (Majallah Kulliyyat al-Qur'an al-Karim, 2015), p. 97-101.

⁴⁶ Badr al-Din al-Zarkasyi, *Al-Burhan fi 'Ulum al-Qur'an*, 2 (Beirut: Dar Al-Ma'rifah, 1990), p.174.

⁴⁷ Jalal al-Din al-Suyuti, *Al-Itqan fi 'Ulum al-Qur'an*, 2 (Beirut: Dar al-Fikr, 2003), p. 184.

⁴⁸ Sahl ibn 'Abd Allāh al-Tustari, *Tafsir al-Tustari* (Beirut: Dar al-Kutub al-'Ilmiyyah, 2002), p. 87-90.

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calligraphy not only serves as a decoration, but also as a medium to convey religious and spiritual messages. According to Unierwati, Islamic calligraphy has high aesthetic value and is often used in mosque architecture to strengthen the religious nuances and beauty of buildings.⁴⁹

b. Types of Calligraphy Khat

In Islamic calligraphy, there are various types of khat (writing styles) that have their own characteristics and functions⁵⁰. Some of them are:

- 1) Khath Kufi: It is the oldest writing style in Islamic calligraphy, known for its geometric shapes and sharp corners. Khat is often used in architectural decoration because of its sturdy shape and easy to adapt to the structural elements of the building.

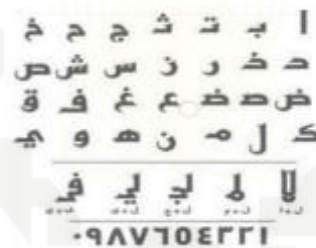


Figure 2. 1 Khath Kufi Basic Rules^{51\}



Figure 2. 2 Examples of Khath Kufi⁵²

⁴⁹ Unierwati, Jalil Shaleh, dan Abdul Aziz Ahmad, "Kajian Seni Kaligrafi Islam Pada Masjid Agung Darussalam Watansoppeng," *Paratiwi: Jurnal Seni Rupa dan Desain*, 2023, p.4-5.

⁵⁰ Aura Shifa Aprilyza and Suranta Abdul Rahman, "Characteristics of Arabic Calligraphy at the Asmaul Husna Gading Serpong Mosque," *Multiculture: Journal of Cross-Cultural* 4, no. 2 (April 2025), p.306.

⁵¹ Achmad Ghazali dan Jamaluddin Rabain, *Cahaya Pena Khat Al-Qur'an* (Yogyakarta: Kalimedia, 2021), p.12.

⁵² Achmad Ghazali dan Jamaluddin Rabain, p.13

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- 2) Khath Naskhi: A more refined and easy-to-read style of writing, often used in the writing of Qur'an manuscripts and religious books.



Figure 2. 3 Basic Rules of Khat Naskhi (Naskh)⁵³



Figure 2. 4 Examples of Khath Naskhi (Nasakh)⁵⁴

- 3) Tsulutsi khath: Known for its elegant long arches and lines, it is often used in the decoration of mosques and important manuscripts.

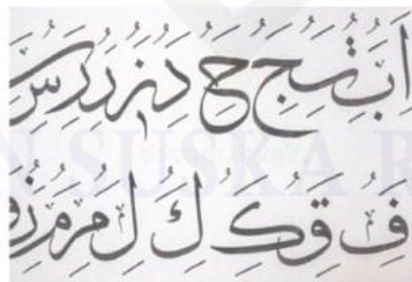


Figure 2. 5 Basic Rules of Khath Tsulutsi⁵⁵

⁵³ Achmad Ghozali and Jamaluddin Rabain, p.2

⁵⁴ Achmad Ghozali and Jamaluddin Rabain, p.2

⁵⁵ Achmad Ghozali and Jamaluddin Rabain, p.5

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Figure 2. 6 Examples of Khath Tsulutsi⁵⁶

- 4) Khath Diwani and Diwani Jali: A writing style that flourished during the time of the Ottoman Empire, known for its beauty and complexity, was often used in official documents and palace decorations.

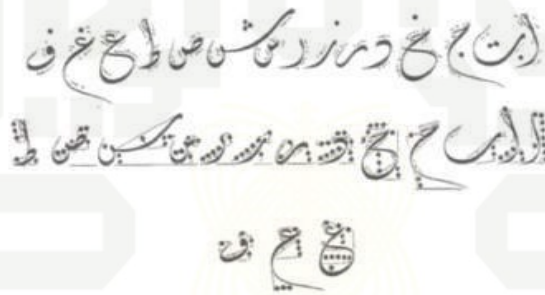


Figure 2. 7 Basic Rules of Khath Diwani⁵⁷



Figure 2. 8 Basic Examples of Khath Diwani⁵⁸

⁵⁶ Achmad Ghozali and Jamaluddin Rabain, p.5

⁵⁷ Achmad Ghozali and Jamaluddin Rabain, p.8

⁵⁸ Achmad Ghozali and Jamaluddin Rabain, p.8

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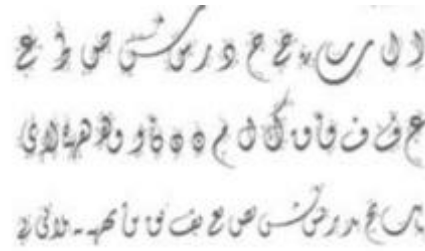


Figure 2. 9 Basic Rules of Khath Diwani Jali⁵⁹



Figure 2. 10 Examples of Khath Dewani Jali⁶⁰

Each type of khat has certain rules and proportions that calligraphers must follow in order to achieve beauty and harmony in their work.⁶¹

The calligraphy on the mihrab of the AlFirdaus Mosque is written in Diwani khat, which is known for its curved and tight letters, creating a composition that is both decorative and symbolic. This kind of aesthetic form is not just a decoration, but also serves as a means of visual da'wah that touches the mind — as Abdul Muiz affirms that calligraphy "is not only a decorative element, but also a means of da'wah that can touch the heart and awaken a sense of faith."⁶²

⁵⁹ Achmad Ghazali and Jamaluddin Rabain, p.9

⁶⁰ Achmad Ghazali and Jamaluddin Rabain, p.10

⁶¹ Unierwati dkk., "Kajian Seni Kaligrafi Islam Pada Masjid Agung Darussalam Watansoppeng.", p.5-6.

⁶² Abdul Muiz, "Peran Khat Kaligrafi dalam Meningkatkan Estetika dan Pemahaman," *Asian Journal of Multidisciplinary Research* 1, no. 2 (2024), p.79.

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Picture 2. 11 Examples of Calligraphy in Al-Firdaus Grand Mosque of Tenayan Raya

c. Characteristics of Calligraphy in Mosque Architecture

Calligraphy in mosque architecture has an important role in strengthening Islamic identity and creating a spiritual atmosphere. Some of the main characteristics of calligraphy in mosque architecture are:

- 1) **Integration with Building Structures:** Calligraphy is often integrated with architectural elements such as domes, mihrabs, and mosque walls, creating harmony between art and building structures.⁶³
- 2) **Use of Qur'anic Verses:** The selected verses usually relate to the majesty of Allah, the invitation to worship, or moral values, which aim to remind the congregation of the Divine messages.
- 3) **Aesthetics and Symbolism:** Calligraphy serves not only as a decoration, but also as a symbol of beauty and purity in Islam. The use of calligraphy reflects the importance of art in conveying spiritual and religious values.

⁶³ Apsari Putri Haryani Nirmala dkk., "Ornamen Islam Pada Bangunan Arsitektur Masjid Dian Al Mahri Kubah Emas Depok.", p.33.

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d. The Function of Calligraphy in Mosque Architecture

Calligraphy in mosque architecture has several functions, including⁶⁴:

- 1) Decorative Function: Adding to the beauty and aesthetics of the mosque building through calligraphy ornaments that decorate various parts of the mosque.
- 2) Educational Function: Conveying religious and moral messages to the congregation through verses of the Qur'an written in the form of calligraphy.
- 3) Identity Function: Showing Islamic identity and strengthening the Islamic character of mosque buildings through the use of distinctive calligraphy.
- 4) Spiritual Function: Creating a solemn atmosphere and reminding the congregation of the presence of Allah through the beauty and meaning contained in calligraphy.

B. Relevant Studies

After reviewing several previous studies on calligraphy, the author found several previous studies that are relevant to the topic of study, including:

1. Thesis by Annisa Wineldi Putri entitled Analysis of the Aesthetic Value and Spiritual Function of Calligraphy of Qur'an Verses at the Great Mosque of Pilate, West Sumatra. Written in 2024 at the Islamic University of Negri Sultan Syarif Kasim Riau. This study found that calligraphy in the Piladang Grand Mosque does not only function as a decorative element, but also has da'wah values, education, and strengthens religious and cultural identity. The aesthetic elements studied include the use of various types of khat (such as tsuluts, kufi, riq'ah, diwani, diwani jali, and naskhi), decorative varieties (kaluak paku, saik galamai, and arabesque), and harmonious colors (golden yellow, dark red, black, white, and dark green). This research discusses the aesthetics and spiritual function of

⁶⁴ Aura Shifa Aprilyza dan Suranta Abdul Rahman, "Karakteristik Kaligrafi Arab pada Masjid Asmaul Husna Gading Serpong.", p. 322.

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calligraphy in general, while this study emphasizes the symbolic meaning of certain verses and their relationship with the Lancang Kuning culture in the Great Mosque of Al-Firdaus.⁶⁵

2. Thesis by Chintya Khairunnisa entitled Interpretation of Calligraphy of Qur'anic Verses: Between Divine Messages and Aesthetics (Calligraphy Analysis at the Pekanbaru Grand Mosque). Written in 2024 at the Islamic University of Negri Sultan Syarif Kasim Riau. This study found that the interpretation of calligraphy of Qur'an verses in the Pekanbaru Grand Mosque is not only aesthetically valuable, but also contains divine messages. This research departs from the fact that calligraphy is often considered just decoration without its meaning understood by worshippers. With a qualitative approach, the author analyzes four verses (Al-Hasyr: 22–24, Al-Hujurat: 13, An-Nisa: 103, and Hud: 84) using Tafsir al-Munir and the Tafsir of the Ministry of Religion. Different from Chintya Khairunnisa's research which focuses on the interpretation of verse messages in mosque calligraphy, this study highlights the visual symbolism and aesthetic value of calligraphy associated with the Lancang Kuning cultural identity in the Al-Firdaus Grand Mosque.⁶⁶
3. Thesis by Hamidinnor Entitled Calligraphy And Aesthetic Reception (Living *Qur'an* Study on *Khat Writing* in the Nurul Islam Grand Mosque and Darut Taqwa Mosque, Palangka Raya City. Written in 2022 at the State Islamic Institute of Palangka Raya. This research found how the calligraphy of Qur'an verses is aesthetically received by the Muslim community. With the approach of living Qur'an and aesthetic reception theory, this study highlights the visual elements of calligraphy such as design, ornaments, colors, and types of khat (tsuluts, kufi, diwani jali, etc.) used in the two mosques. The results of the study show that the calligraphy in both mosques not only displays the beauty of art, but also conveys

⁶⁵ Annisa Wineldi Putri, "Analisis Nilai Estetik dan Fungsi Spiritual Kaligrafi Ayat Al-Qur'an di Masjid Raya Piladang Sumatra Barat.", p.viii.

⁶⁶ Chintya Khairunnisa, "Interpretasi Kaligrafi Ayat-Ayat Al-Qur'an: Antara Pesan Ilahiyah dan Estetika (Analisis Kaligrafi di Masjid Raya Pekanbaru).", p.viii.

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spiritual messages through the selection of verses that are popular and easily recognizable by worshippers, such as QS. Yasin, Ar-Rahman, and Al-Mulk. This research focuses on the aesthetic reception of worshippers to calligraphy through the living Qur'an approach, while this research is directed at the analysis of the symbolic meaning of verse and the aesthetics of calligraphy in the context of the local architecture and culture of the Al-Firdaus Grand Mosque.⁶⁷

4. Thesis by Muhammad Ubaidillah entitled *Aesthetics and Reception of Calligraphy of the Qur'an in the Great Mosque of Ar-Raudlah Kraksaan and Radhlatul Jannah Probolinggo*. Written in 2022 at Kiai Haji Achmad Siddiq State Islamic University Jember. This study discusses the aesthetic value and community response to Qur'anic calligraphy in the two mosques. With a living Qur'an approach and a descriptive qualitative method, this study highlights the use of khat tsuluts in verses such as Ayat Kursi, Al-Fatihah, and Al-Baqarah verse 153, as well as public perceptions that connect calligraphy with spiritual values and practical benefits such as self-protection and moral education. This study highlights the reception of the community and the function of the calligraphy da'wah of the Qur'an in two mosques, while my research focuses on the symbolic meaning of the verses and the aesthetics of calligraphy associated with the cultural context of the Great Mosque of Al-Firdaus.⁶⁸
5. Thesis by Herman Sawiran Entitled *Reception of The Art of Calligraphy Al-Qur'an (Case Study of D. Sirojuddin AR)*. Written in 2022 at Syarif Hidayatullah State Islamic University, Jakarta. This study discusses how D. Sirojuddin AR understands and expresses the verses of the Qur'an in the form of calligraphy art. Through a descriptive qualitative approach, this study shows that calligraphy is not only an aesthetic tool, but also a spiritual medium that is able to convey divine messages in depth. The

⁶⁷ Hamidinnor, "Kaligrafi dan Resepsi Estetika (Studi Living Qur'an Terhadap Tulisan Khat Pada Masjid Raya Nurul Islam dan Masjid Darut Taqwa Kota Palangka Raya).", p. xv.

⁶⁸ Muhammad Ubaidillah, "Estetika dan Resepsi Kaligrafi Al-Qur'an dalam Masjid Agung Ar-Raudlah Kraksaan dan Raudlatul Jannah Probolinggo."p. ix.

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reception of calligraphy has an impact on artists and society, where D. Sirojuddin AR's calligraphy works not only touch the visual aspect, but also penetrate the niches of hearts and minds, as well as increase religious awareness. Herman Sawiran's research focuses on the reception and meaning of calligraphy by an artist, while this research examines Qur'anic calligraphy as a symbolic and aesthetic element in the architectural space of the mosque.⁶⁹

6. Thesis by Rifqi Fauzi Muttaqin entitled Aesthetic Reception of the Qur'an in Umar Faruq's Calligraphy Paintings. Written in 2024 at Sunan Kalijaga State Islamic University Yogyakarta. This research shows that Umar Faruq, as an artist with a student background, produces and reproduces the meaning of the Qur'an through exploratory and abstract art media. The reception is divided into two main forms: first, the subjective production of the meaning of the Qur'an through personal appreciation of the holy verses, and second, the objective reproduction of meaning through inspiration from the letters of the Qur'an as well as local traditions such as *raja* and spiritual symbols. His paintings are not only an artistic medium, but also a container of visual interpretation that represents the interaction between religious experience and creative expression. Rifqi Fauzi Muttaqin's research examines the aesthetic reception of the Qur'an in an artist's paintings, while this study examines Qur'anic calligraphy as a visual and aesthetic symbol that is integrated in mosque architecture.⁷⁰
7. Thesis by Siti Nur Aisyah Jamil entitled Aesthetic Reception of the Qur'an at the Modern Kudus Modern Qur'an Calligraphy Art Islamic Boarding School (PSKQ). Written in 2022 at Walisongo State Islamic University Semarang. This study examines how the text of the Qur'an is received and interpreted aesthetically by the PSKQ pesantren community. Through the phenomenological approach and aesthetic reception theory of Wolfgang

⁶⁹ Herman Sariwan, "Resepsi Seni Kaligrafi Al-Qur'an (Studi Kasus D. Sirojuddin AR).", p.ix.

⁷⁰ Rifqi Fauzi Muttaqin, "Resepsi Estetis Al-Qur'an dalam Lukisan Kaligrafi Umar Faruq" (Skripsi, UIN Sunan Kalijaga, 2024), p.xv.

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Calligraphy is seen as a spiritual and cultural embodiment, where students as *implied readers* give personal meaning to the verses they write. This practice shows that in PSKQ Kudus, the art of calligraphy is not just a visual decoration, but a way of life that integrates religious, aesthetic and social values. Siti Nur Aisyah Jamil's research emphasizes the aesthetic reception of the pesantren community towards the practice of writing calligraphy, while this research examines the symbolic and aesthetic meaning of Qur'anic calligraphy in the context of mosque space and culture.⁷¹

8. Thesis by Andryan Rahmana Riswandi entitled Characteristics of the Ancient Qur'an Mushaf in the Collection of the Sultan Sulaiman Badrul Alamsyah Museum, TanjungPinang City; Textological Analysis. Written in 2025 at the Sultan Syarif Kasim State Islamic University, Riau. This research examines in depth the physical and textual characteristics of the ancient Qur'an mushaf that is in the museum's collection. With a textological and codicological approach, this study analyzes the materials, writing techniques, illumination, and rules of the rasm used, the majority of which refer to the Ottoman rasm with local variations typical of Malay. The findings show that this mushaf not only has high religious and aesthetic value, but also represents the cultural heritage of Malay Islam that developed in the 18th to 19th centuries. Andryan Rahmana Riswandi's research focuses on textual and codicological analysis of the ancient Qur'an mushaf, while this research focuses on Qur'anic calligraphy as an aesthetic symbol and meaning in contemporary mosque architecture.⁷²
9. Kelsya Joner's research (UIN Suska Riau) examined the manuscript of Tafsir Jalalain found in Surau Baru Bintungan Tinggi, Padang Pariaman, through a codicological and textological approach. The study revealed that

⁷¹ Siti Nur Aisyah Jamil, "Resepsi Estetis Al-Qur'an di Pesantren Seni Kaligrafi Al-Qur'an (PSKQ) Modern Kudus" (Skripsi, UIN Walisongo, 2022), p. vii.

⁷² Andryan Rahmana Riswandi, "Karakteristik Mushaf Al-Qur'an Kuno Koleksi Museum Sultan Sulaiman Badrul Alamsyah Kota TanjungPinang; Analisis Tekstologi" (UIN Sultan Syarif Kasim, 2025), p. viii.

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the manuscript was an old Arabic script written on European paper, with a partially damaged physical condition but still accessible through a digital version. In terms of textology, this manuscript contains a typical interpretation of Minangkabau scholars, especially Sheikh Abdurrahman as a central figure in the transmission of knowledge in the region, which shows the traditional interpretation and integration of local values. This research makes an important contribution to the preservation of the intellectual heritage of Islam in the archipelago and opens up opportunities for further study on the history of the spread of interpretation in Minangkabau. Kelsya Joner's research focuses on the study of codicology and classical interpretation texts, while this study examines the calligraphy of Qur'anic verses in terms of symbolic meaning and visual aesthetics in the context of mosques.⁷³

10. Article by Maryono entitled Calligraphy of the Qur'an in Borobudur Village: A Study of Living Qur'an. Written in 2017 in the Journal of Islamic Studies: Journal of Islamic Studies. This article discusses the calligraphy of the Quran in Borobudur Village, with a phenomenological approach that prioritizes the subjective understanding of the community towards the art of calligraphy. Research shows that almost all Muslim homes in the village have Quranic calligraphy as ornaments, which serve as a means of getting closer to Allah and strengthening spiritual identity. Calligraphy is considered not only as a decoration, but also as a living monument that reflects moral and religious values. The survey results show that 94% of respondents feel that the calligraphy of the Quran can stimulate the mind to get closer to Allah. In addition, the public's understanding of the calligraphy of the Quran still needs to be improved, with only 18% of respondents able to read, write, and understand its meaning. Maryono's article highlights the practice of living Qur'an in the

⁷³ Kelsya Joner, "Codicological and Textological Analysis of The Tafsir Jalalain Manuscript at Surau Baru Bintungan Tinggi Padang Pariaman" (Skripsi, UIN Sultan Syarif Kasim, 2025), p.xv.

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domestic space of the community, while this study focuses on Qur'anic calligraphy in mosque worship spaces with an emphasis on symbolic meaning and visual aesthetics.⁷⁴

11. Article by Yudi Setiadi entitled Calligraphy of the Qur'an as Mosque Ornament (Living Qur'an Study at the Nurul Imam Mosque). Written in 2019 in the Journal of Hermeneutics: Journal of the Science of the Qur'an and Tafsir. This article discusses the practice of using Qur'anic verses as mosque ornaments, known as Living Qur'an. This study uses a qualitative method with Alfred Schutz's phenomenological approach to reveal the reasons and objectives for making Qur'an calligraphy at the Nurul Iman Mosque. The main findings show that the Qur'an not only serves as a guide, but also transforms into a mosque decoration in the form of calligraphy. The use of Qur'anic verses as ornaments reflects the thinking of the mosque administrators and their educational background. The Qur'an serves not only as a source of instruction, but also as an aesthetic element that conveys religious values in people's daily lives. Yudi Setiadi's article emphasizes the motives and background of mosque managers in the use of calligraphy as a living practice of the Qur'an, while this study focuses on the symbolic meaning of verses and the aesthetics of Qur'anic calligraphy in the architectural context of the mosque.⁷⁵

⁷⁴ Maryono Maryono, "Kaligrafi Al-Qur'an di Desa Borobudur: Kajian Living Qur'an," *Wahana Islamika: Jurnal Studi Keislaman* 3, no. 1 (30 April 2017):, p. 43–59.

⁷⁵ Yudi Setiadi, "Kaligrafi Al-Qur'an Sebagai Ornamen Masjid (Studi Living Qur'an di Masjid Nurul Imam)," *Jurnal Hermeneutik : Jurnal Ilmu Al-Qur'an dan Tafsir* Volume 13 No 02 (2019), p. abstrak.

CHAPTER III

RESEARCH METHODOLOGY

A. Types of Research

This research is a qualitative research with a descriptive-analytical approach. This approach is used to describe and analyze the object of research, namely Qur'anic calligraphy found in the Al-Firdaus Grand Mosque of Tenayan Raya, both in terms of the interpretation of verses, Placed function, and how the calligraphy can give the extra meaning of dakwah in islam.⁷⁶

This research also uses a mixed method between library *research* and field research.⁷⁷

1. The library method is used to trace the interpretation of the verses of the Qur'an that are used as calligraphy objects and analyze the characteristics of calligraphy.
2. Field methods were used to document the physical forms of calligraphy in mosques, observe the types of calligraphy, and explore function of the placed calligraphy from administrators through interviews.

B. Data Sources and Research Informants

This research will achieve its goals through several factors such as the source of research data, namely where the data is obtained. There are primary data sources and secondary data sources in achieving the results of this research. The primary data source was obtained through Qur'anic Calligraphy which is located on the wall of the Al-Firdaus Grand Mosque of Tenayan Raya, while the secondary data source source of this research is a book of interpretation and interviews with several sources regarding the response of the community to calligraphy as a source of literature to obtain the characteristics of calligraphy found in the Al-Firdaus Grand Mosque of Tenayan Raya. The

⁷⁶ Sugiono, *Metode Penelitian Kualitatif, Kuantitatif dan R&D* (Bandung: Alfabeta, 2018), p. 225-227.

⁷⁷ Sugiono, *Metode Penelitian Kualitatif, Kuantitatif dan R&D*, p. 440-446.

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secondary data sources are interpretation books, journals, articles and catalogs related to research.

C Research Location

This research was conducted at the Al-Firdaus Grand Mosque of Tenayan Raya which is located in the Pekanbaru City Government (PEMKOT) complex, Tenayan Raya District, Pekanbaru City, Riau. This mosque was chosen because it is a new building that has many elements of Qur'anic calligraphy in its architecture, but has not been studied academically. And this mosque is one of the two plenary mosques of Pekanbaru City that have been inaugurated in 2022 after the Ar-Rahman Mosque which is located on Jalan Jendral Sudirman.⁷⁸

D. Data Collection Techniques

1. Observation of the Location of Al-Firdaus Grand Mosque

After the literature review, the next step is to make direct observations at the location of the Al-Firdaus Grand Mosque. This observation aims to identify the elements of Qur'anic calligraphy in and around the mosque, as well as to see how the calligraphy is applied in the architectural design of the mosque. Things that need to be considered include:

- a. The calligraphy object to be interpreted.
- b. Calligraphy placement function.
- c. The type of calligraphy used (example : kufi, thuluth, naskhi).

2. Literature Studi

Browse and analyze literature relevant to the interpretation of Qur'anic verses used in mosque calligraphy.

3. Documentation

Taking pictures or calligraphy videos, as well as collecting documents from the mosque if available (brochures, designs, etc.).

⁷⁸ Redaksi Radarpku, "Masjid Paripurna Agung Al Firdaus Sudah Diresmikan.", diakses pada 7 November 2026.

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E. Data Analysis Techniques

1. Library Data Analysis

Analysis was carried out on the verses of the Qur'an that became the object of calligraphy in the mosque. The steps include:

- a. Tracing the meaning of the verse by using the books of tafsir in *Tafsir al-Qurtubi*⁷⁹, *al-Misbah*⁸⁰ and *Tafsir al-Munir*⁸¹.
- b. Conclude the main theme and message of the verses.

2. Field Data Analysis

The analysis was carried out on data obtained from direct observation, documentation, and interviews. The steps are as follows:

- a. Analyze the forms of calligraphy in the mosque, including the type of khat, writing style, and placement position.
- b. Classifying the results of observations and interviews into several themes, such as: the visual meaning of calligraphy, the function of calligraphy in architecture and the response of the congregation to the verses written.
- c. Triangulation, which is matching field data with the results of verse analysis and interviews to ensure the suitability and validity of information.

This analysis aims to understand the content, form, and function of Qur'anic calligraphy in the building of the Al-Firdaus Grand Mosque as a whole, both in terms of text and community response.

⁷⁹ Imam Al-Qurthubi, *Terjemahan Tafsir Al-Qurthubi*, vol. 18.

⁸⁰ Muhammad Quraish Shihab, *Tafsir Al-Mishbah (Pesan, Kesan dan Keserasian Al-Qur'an)*, vol. 14.

⁸¹ Wahbah az-Zuhaili, *Tafsir Al-Munir (Aqidah, Syari'ah, Manhaj)*, vol. 9.

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CHAPTER V CLOSING

A. Conclusion

Based on result of this study, several important points can be concluded as follows:

1. The calligraphy used in the Al-Firdaus Great Mosque of Tenayan Raya is dominated by khat tsuluts in the main parts that are large, such as the main wall, dome, and decoration panels that want to highlight the value of splendor. Meanwhile, khat naskhi appears on smaller writings, such as lis, frames, and decorative parts that require a high level of readability. The combination of these two khat shows that the mosque not only displays the aesthetics of Islamic traditions, but also considers visual function, clarity of text, and harmony with modern building architecture.
2. The calligraphy of these verses contains a symbolic message that becomes the spiritual spirit of the mosque. Surah An-Nur 36–39 describes the mosque as a place filled with divine light, a sacred space and a center of worship activities and inner peace. These verses reinforce the identity of the mosque as a "house of light" that leads people to always be on the path of guidance. Meanwhile, Surah Al-Hadid 21–24 affirms values such as awareness of the world's mortality, the drive to compete in goodness, an understanding of destiny, and self-control from arrogance and miserliness. By placing these verses in strategic areas, this mosque provides a visual as well as theological message to worshippers to always remember the true purpose of life.
3. The calligraphy aesthetic at the Al-Firdaus Mosque combines elements of Islamic art with the distinctive character of the Lancang Kuning culture which is the identity of the Riau Malay community. This can be seen from the use of golden and green colors, soft curved patterns, and local motifs such as bamboo shoots and shawls. This combination results in a look that is elegant, understated, and still majestic. The integration between Qur'anic calligraphy and Malay cultural elements shows that mosques are not only

places of worship, but also cultural representation spaces that show harmony between Islamic values and local wisdom.

B. Suggestion

Based on this research, there are several suggestions that can be considered in facing an identity crisis from an interpreter's perspective, especially in the current social and cultural context:

1. For Individual and Communities:

Based on this research, the community is encouraged to view Qur'anic calligraphy as a medium of visual da'wah that conveys moral and spiritual messages beyond its aesthetic function. Worshippers are expected to reflect on the meanings of the verses displayed, while also preserving the mosque's calligraphic and local cultural elements, particularly the Lancang Kuning Malay identity, so that they remain valued and sustained for future generations.

2. For Academics and Further Researchs:

This research serves as a foundation for further studies on the relationship between Qur'anic calligraphy, mosque architecture, and local culture. Future research may employ anthropological, semiotic, or comparative approaches, including analyses of Islamic architecture across mosques in Riau and Indonesia. Additionally, studies can explore worshippers' perceptions, the spiritual impact of calligraphy, and the development of khat in modern contexts while preserving its classical values. Such research will enrich academic discourse on the integration of Islamic art and local wisdom.



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