



The Al-Qur'an Skyline Model for the Horizon of High-Rise Buildings in Urban Areas: A Case Study of the Nusantara Capital City (IKN) Region, Kalimantan

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Abstract. The development of Indonesia's new capital city (IKN) in Kalimantan presents an opportunity to introduce an architectural approach that is not only modern and sustainable but also reflects spiritual values and local cultural identity. This study proposes the concept of the "Al-Qur'an Skyline" as a city skyline model inspired by Islamic architectural principles found in the Qur'an. The model aims to create visual and spiritual harmony in high-rise buildings within the urban area of IKN. This approach combines a thematic analysis of Qur'anic verses related to height, order, and balance in structures, along with typological studies of Islamic architecture and contemporary urban skylines. The outcome is a conceptual model and a set of skyline design principles that can serve as a guide for architects and urban planners in shaping IKN's identity as a modern Islamic city.

Keywords: skyline; Islamic architecture, the Qur'an, IKN Kalimantan, high-rise buildings.

1 Introduction

In August 2019, the Government of Indonesia announced its plan to relocate the nation's capital from Jakarta to a new site on the island of Kalimantan. This project, known as the "National Capital" or "IKN," aims to address the challenges faced by Jakarta, such as traffic congestion, land subsidence, and high population density (Berawi 2022). The primary objective of this relocation is to establish a sustainable, equitable, and highly competitive city in the heart of Kalimantan.

Several reasons have been stated by the government for choosing Kalimantan as the new location, including promoting equitable development across Indonesia, reducing the burden on Jakarta, and preserving Jakarta's role as the nation's business and financial hub (Sensuse et al. 2022).

The development of Ibu Kota Nusantara (IKN) in Kalimantan is intended to create Indonesia's future city—one that is sustainable, inclusive, and reflective of the national identity. In this context, it is essential to develop urban architecture that not only excels in technology and ecology but also embodies spiritual values as the cultural foundation of the nation.

One of the key elements in city design is the skyline—the visual silhouette of a row of buildings that forms the distinctive image of a city (Heath, T.; Smith, S.G.; Lim 2000) (Heath, Smith, and Bill 2000). According to the Cambridge Dictionary, a skyline is “a shape or pattern made against the sky, especially by buildings in the city” (dictionary.cambridge n.d.), meaning a form or pattern created against the sky, particularly by urban buildings. The Indonesian – English dictionary defines skyline as *kaki langit*. Gassner (2013) examined the usage of the term skyline over the past few centuries, noting that the term first appeared in the early-to-mid 19th century as a reference to the horizon, and later, in the early 20th century, was used to define the silhouette of a city (Puspitasari and Kwon 2020). Gassner proposed that the skyline is “a representation of the city from a distant, low, and publicly accessible viewpoint” (Putra 2018) (Karimimoshaver et al. 2020).

However, skylines in many cities today tend to be dominated by uniform global styles that fail to reflect local or spiritual character. Therefore, a new approach is needed—one that integrates Qur'anic values into skyline design, particularly for high-rise buildings in IKN (Handayani, Mauliani, and Sari 2018). Studies of Islamic cities and sacred structures of the past show that building orientation and shadow lengths were calibrated according to prayer times (Afify Khalifa 2020). Research on Chogha Zanbil and other cases (2025) demonstrates the integration of shadows as both symbolic and functional elements in vertical structures (Amiri et al. 2025).

This study aims to develop a conceptual model of the “Al-Qur'an Skyline,” referring to the principles of the Qur'an and Islamic architecture as the foundation for shaping a city skyline that is harmonious, spiritual, and contextually grounded.

To deepen the theoretical grounding and broaden scholarly engagement, this study positions Islamic architecture as a value-based spatial framework rather than a purely formal or symbolic tradition. Core Islamic principles such as *tawhid* (unity), *maslahah* (public interest), and *adl* (justice) are understood as ethical foundations that inherently support inclusivity, social responsibility, and equitable access within the built environment.

Inclusive urbanism, while widely discussed in contemporary planning theory, remains largely grounded in Western epistemologies with limited engagement with religiously informed design values. This study addresses this gap by integrating Islamic normative principles into the discourse on inclusive urbanism, offering a conceptual lens that highlights the social and ethical dimensions of Islamic architecture.

The novelty of this research lies in its reconceptualization of Islamic architecture as an inclusive and socially responsive practice, thereby contributing to broader debates on spatial justice, accessibility, and urban inclusivity from a context-sensitive, value-driven perspective.

Research Problem Formulation:

1. How can the spiritual principles of the Qur'an be translated into city skyline design through the approach of solar movement?
2. How can the shadow and lighting patterns of high-rise buildings in IKN Kalimantan be converted into a system of spiritual time markers, such as prayer times?
3. How can the integration of solar orientation, daily time cycles, and vertical building forms shape a contextual Islamic city identity in IKN?

Research Objectives:

1. Skyline Design Based on Spiritual Principles in the Qur'an.
2. Shadow Patterns of High-Rise Buildings in IKN Kalimantan Based on the Qur'an.
3. Integration of Solar Orientation, Daily Time Cycles, and Vertical Building Forms as a Contextual Islamic City Identity in IKN.

2 Literature Review

2.1 Skyline in Urban Architecture

The skyline is an essential component of a city's visual identity. Generally, a skyline is formed by the vertical arrangement of buildings viewed from a distance, reflecting the dominance of height, rhythm, and massing of structures. A study by Karimimoshaver et al. (2021) explains that a skyline is not merely a visual structure but also a medium for communicating the ideology and symbolism of a city, both in the present and in the future (Karimimoshaver et al. 2021). They emphasize the importance of cultural continuity in skyline design to avoid adopting a homogeneous global approach that risks losing local meaning. In the context of IKN, this suggests that the skyline should represent the spiritual and cultural values of the Indonesian nation.

Kostof and Tobias state that before the 19th century, the tallest buildings in a city were religious structures or defensive fortifications. Domosh (1988) argues that there is no other element more expressive than skyscrapers. Rapoport (1990) draws attention to the significance of buildings that are much taller or shorter than their surroundings, as they convey special meaning. He asserts that, culturally across the world, taller buildings are considered more important than others and are often associated with rulers who are always positioned higher. Al-Kodmany and Ali (2013) note that "cities often dedicate tall structures and buildings to symbolize their values; historically, cities have used tall structures such as watchtowers, church steeples, temples, and mosque minarets."

Zukin draws our attention to the "powerful versus powerless landscape." Zukin (2011) believes that skyscrapers, due to their "verticality," symbolize power.

2.2 Principles of Islamic Architecture

Islamic architecture is not only concerned with physical form but also with the spiritual meaning embedded in spatial arrangements, order, geometry, and the relationship between humans and the Creator. Principles such as *tawazun* (balance), *tanzhim* (order), and *jamal* (beauty) form an integral part of its design.

Ali A. Alraouf (2018), an expert in Islamic urbanism, states that contemporary Islamic architecture should be oriented towards societal well-being, and high-rise buildings can serve as unifying elements of the community when designed and managed according to the principle of *maslahah* (bin and Sinclair 2017).

Although studies on Islamic architecture and inclusive urbanism have developed as distinct bodies of scholarship, their conceptual integration remains relatively underexplored in the academic literature. Existing research on Islamic architecture predominantly focuses on historical, typological, or symbolic dimensions, while discussions of inclusive urbanism are largely grounded in Western theoretical

frameworks, with limited engagement with religious values and local epistemologies. This separation reveals a theoretical gap that has yet to be systematically addressed.

This study proposes an innovative approach by positioning core Islamic normative values—such as *tawhid* (unity), *maslahah* (public interest), and *adl* (justice)—as ethical and operational frameworks for interpreting and formulating principles of inclusive urbanism. Rather than treating Islamic architecture as a purely formal or stylistic expression, the study foregrounds its social and inclusive dimensions as central contributions to contemporary built environment discourse.

The novelty of this research lies in its reconceptualization of Islamic architecture as an inherently inclusive spatial practice that promotes spatial justice, accessibility, and responsiveness to marginalized groups. In doing so, the study not only enriches the theoretical discourse on Islamic architecture but also extends the debate on inclusive urbanism by introducing a value-based, context-sensitive perspective that is particularly relevant to Muslim urban societies today.

2.3 The Qur'an and the Concept of Verticality

Several verses of the Qur'an mention vertical elements such as the sky, mountains, and towers, reflecting grand structures that remain within the order and humility prescribed by divine creation. For example:

1. QS Al-Qamar 49 – “Indeed, We have created all things according to a precise measure.”
2. QS Al-Mulk 3 – “[He] who created the seven heavens in layers. You do not see any inconsistency in the creation of the Most Merciful...”
3. QS An-Nur 35 – “Allah is the Light of the heavens and the earth...”

3 RESEARCH METHODOLOGY

This study employs an exploratory qualitative approach through three main stages:

1. Textual study of relevant Qur'anic verses related to the concepts of structure, height, and order.
2. Visual typology analysis of skylines from Islamic cities such as Madinah, Makkah, and Istanbul.

Experimental design study to apply the principles of the Al-Qur'an Skyline to simulations of high-rise buildings in the urban area of IKN.

The data are obtained from thematic exegesis, literature on Islamic architecture, and digital modeling of the form and rhythm of high-rise buildings based on spiritual values (Sugiyono 2017).

The location of Indonesia's new capital will be moved to two regencies in East Kalimantan: Kutai Kartanegara Regency and Penajam Paser Utara Regency. The most ideal site for the new capital city is partly in Penajam Paser Utara and partly in Kutai Kartanegara, East Kalimantan Province. The new capital city of Indonesia is named Nusantara. The Master Plan of Ibu Kota Negara (IKN) Nusantara (see Fig 1).

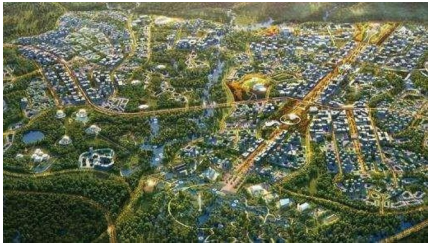


Fig. 1. Master Plan of IKN Nusantara.

According to Article 6 of the IKN Law, the geographical boundaries of Indonesia's new capital are as follows:

1. Northern boundary: 117° 0' 31.292" East Longitude and 0° 38' 44.912" South Latitude.
2. Southern boundary: 117° 11' 51.903" East Longitude and 1° 15' 25.260" South Latitude.
3. Western boundary: 116° 31' 37.728" East Longitude and 0° 59' 22.510" South Latitude.
4. Eastern boundary: 117° 18' 28.084" East Longitude and 1° 6' 42.398" South Latitude.

This study employs a qualitative, design-based approach combined with contextual analysis to ensure transparency and traceability in the analytical and decision-making processes. The analytical procedures are structured into three main stages: (1) data collection, including literature review, field observations, and visual documentation; (2) thematic analysis, in which findings are categorized according to principles of Islamic architecture and indicators of inclusive urbanism; and (3) design synthesis, where analytical outcomes are translated into structured design criteria and decisions. Design decision rules are explicitly derived from the direct alignment between Islamic normative values—such as *tawhid*, *maslahah*, and *adl*—and spatial inclusivity requirements, ensuring that each design intervention is theoretically grounded and contextually justified.

To ensure the validity of the findings, this study applies data triangulation by cross-referencing observational data, literature sources, and design interpretations, complemented by expert review involving academics and practitioners in architecture and urban planning. This validation process strengthens the methodological rigor and ensures that the research outcomes are not only conceptually transparent but also analytically robust and academically accountable.

4 Results And Discussion

4.1 Design Principles of the Al-Qur'an Skyline

The study findings indicate that the Al-Qur'an Skyline can be formulated into five core principles:

1. Proportional Verticality: Maintaining a balance between building height, human scale, and the surrounding natural environment.

2. Geometric Rhythm: Arranging building masses in patterns that follow principles of harmony, order, and repetition.
3. Spiritual Dominance: Positioning symbolic elements such as domes, minarets, and light as spiritual markers within the skyline.
4. Transparency and Light: Incorporating the meaning of light as referenced in QS An-Nur 35 into façade design and natural lighting approaches.
5. Integration with the Landscape: Designing the skyline to blend harmoniously with its natural surroundings—such as forests and hills—rather than opposing them.

4.2 IKN Skyline Simulation

Analysis of the Al-Qur'an Skyline Model Based on Solar Movement in IKN Kalimantan:

1. Contextual Background

The Qur'an is composed not only of written text but also numerical structures. When arranged sequentially, the numerical data in the Qur'an consist of units, tens, and hundreds. For example, Surah Al-Baqarah is the second chapter of the Qur'an, consisting of 286 verses. The number 286 is arranged as 2 (hundreds), 8 (tens), and 6 (units).

Table 1. Pairing of Surah Numbers and Number of Verses in the Qur'an.

No.	No. of Verses	Letter No.	No. of Verses	Letter No.	No. of Verses	Letter No.	No. of Verses	Letter No.	No. of Verses
1	7	28	88	55	78	82	19	109	6
2	286	29	69	56	96	83	36	110	3
3	200	30	60	57	29	84	25	111	5
4	176	31	34	58	22	85	22	112	4
5	120	32	30	59	24	86	17	113	3
6	165	33	73	60	13	87	19	114	6
7	206	34	54	61	14	88	26		
8	75	35	45	62	11	89	30		
9	129	36	83	63	11	90	20		
10	109	37	182	64	18	91	15		
11	123	38	88	65	12	92	21		
12	111	39	75	66	12	93	11		
13	43	40	85	67	30	94	8		
14	52	41	54	68	52	95	8		
15	99	42	53	69	52	96	19		
16	128	43	89	70	44	97	5		
17	111	44	59	71	28	98	8		

No.	No. of Verses	Letter No.	No. of Verses	Letter No.	No. of Verses	Letter No.	No. of Verses	Letter No.	No. of Verses
18	110	45	37	72	28	99	8		
19	98	46	35	73	20	100	11		
20	135	47	38	74	56	101	11		
21	112	48	29	75	40	102	8		
22	78	49	18	76	31	103	3		
23	118	50	45	77	50	104	9		
24	64	51	60	78	40	105	5		
25	77	52	49	79	46	106	4		
26	227	53	62	80	42	107	7		
27	93	54	55	81	29	108	3		

The number of verses in each Surah of the Qur'an is divided into hundreds, tens, and units. These values are transformed from a tabular form (Figure 3) into a circular diagram. The first inner circle represents the water feature (pool); the second circle represents the hundreds; the third circle represents the tens; and the outer fourth circle represents the units (see Fig. 2).



Fig. 2. Transformation of Number of Verses into Pillar Diagram.

For example, the second chapter in the Qur'an, Surah Al-Baqarah, consists of 286 verses. In the Pillar of the Qur'an, the hundreds (2) are placed in the second circle, the tens (8) in the third circle, and the units (6) in the fourth circle (see Fig. 3).

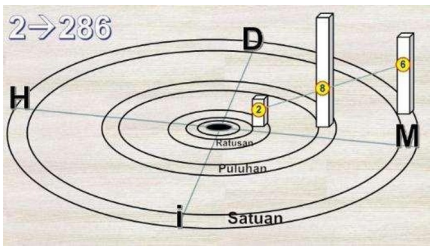


Fig. 3. Arrangement of Number of Verses into the Qur'an Pillar.

In the Pillar of the Qur'an, the second circle (hundreds) consists of 18 pillars, the third circle (tens) consists of 92 pillars, and the fourth circle (units) consists of 10 pillars. The total number of pillars in the Pillar of the Qur'an is 213 (see Fig. 4).

The architecture of the Pillar of the Qur'an represents the sequence of Surahs and verses arranged into geometric forms resembling rows of tall buildings (Figure 1). When arranged concentrically, they form a composition resembling the City of the Qur'an (see Fig. 4).



Fig. 4. The Qur'an Pillar.

In the context of designing an Islamic skyline, solar movement and shadow formation become design instruments—not only for natural lighting but also as a medium for visualizing spirituality, the qibla direction, and prayer times. The Al-Qur'an Skyline represents the rhythm of the arrangement of these Qur'anic pillars.

The mass arrangement simulation of the Pillar of the Qur'an is applied to Ibu Kota Negara (IKN) Nusantara, East Kalimantan. It is specifically placed at the center of IKN Nusantara (see Fig. 5).



Fig. 5. Location of the Qur'an Skyline in IKN.

In the Qur'an, light and shadow are important symbols reflecting the presence of God and the order of the universe. For example, QS An-Nur: 35 states: "Allah is the Light of the heavens and the earth..."; and QS Al-Furqan: 45

mentions that shadows are creations of Allah, subject to the movement of the sun.

2. Data Table and Interpretation

Based on the observed shadow times of the pillar at:

- 06:00, 09:00, 12:00, 15:00, and 18:00.
- For three representative months: January, June, and December.

Table 2. Sun Shading during Three Periods of the Year.

No.	Jam Bulan	6.00	9.00	12.00	15.00	18.00
1.	Januari					
2.	Juni					
3.	Desember					

3. Design Analysis Based on Solar Movement

Symbolic Orientation and Shadowing. In the Al-Qur'an Skyline model, shadow orientation is not a passive phenomenon, but rather a spiritual language of the city that communicates through light and shadow. Every moment carries meaning, and each façade of a high-rise building in IKN Kalimantan can serve as a medium for visualizing the human journey—from the dawn of awareness, to the peak of existence, and into phases of contemplation and return.

Through this approach, the skyline is not merely a vertical boundary of the city; it becomes a reflection of prayer times, the inner qibla orientation, and a spiritual call that flows with the movement of the sun.

Table 3. Sun Shading during Three Periods of the Year.

Time	Sunlight Direction	Application in Skyline
06.00	East	• Emergence of building silhouettes as a form of tadabbur (reflection) at the start of the day; minarets oriented to receive the first light as a symbol of tawhid.

Time	Sunlight Direction	Application in Skyline
		The Surah on the East is QS 89 (Surah Al-Fajr) with building height: 0 hundreds, 3 tens, and 0 units.
09.00	Southeast –South	Transition between worship and worldly activities; suitable for lighting workspaces or public areas.
12.00	Zenith (Overhead)	Dhuhr time – mosque roofs and minaret tops can serve as focal points for direct lighting.
15.00	Southwest	Shadows begin to extend eastward – creating a visual narrative towards humility (tawadhu’).
18.00	West	- Maximum shadow – Maghrib time, minaret pillar shadows may merge to form a spiritual composition (concept of syafaq). - QS 32 (Surah Al-Sajdah) is positioned in the West, with building height: 0 hundreds, 3 tens, and 0 units.

Skyline Design Elements

- **Qur'an Pillars (Minaret-Inspired High-Rises)**
Designed so that when the sun reaches specific positions, the shadows of these pillars align with or converge upon central zones such as plazas, mosques, or dhikr gardens.
- **Geometric Rules of Shadows**
The length of the shadows is calibrated so that at prayer times, the building shadows indicate the qibla direction or intersect transitional zones between private and public areas.
- **Shadow Interactivity**
The shadows of high-rise buildings are designed to overlap and form calligraphic patterns or selected Qur'anic verses at key moments (Dhuhr, Maghrib), for instance across the open floor surfaces of plazas.

4. Spiritual Visualization through Time

In Islam, time carries a sacred meaning that recurs daily through the five prayer times. This concept teaches rhythmic and consistent spiritual awareness. In the context of Islamic skyline design in IKN Kalimantan, the movement of the sun throughout the day is not merely a determinant of architectural light and shadow, but can be transformed into a living spiritual visualization that touches the consciousness of the city's inhabitants.

Table 4. Sunlight and Shadow Projection.

No	Time	Top View	Front View
1	06.00 WITA		
2	09.00 WITA		
3	12.00 WITA		
4	15.00 WITA		
5	18.00 WITA		

Fajr (Around 05:00 – 06:00). First Light & Spiritual Awakening. As the sun begins to rise on the eastern horizon, gentle light illuminates the eastern façades of high-rise buildings and Qur’anic minarets. Facades designed with latticework or Islamic calligraphic carvings allow the first rays to penetrate, creating a dramatic visual effect.

Visualization: The light forms golden lines that awaken the spirit of tawhid, marking the start of the day and a moment of reflection. Tall pillars symbolize spiritual awakening and readiness to face the day.

Dhuhr (Around 12:00). Peak of Verticality & Zenith Light. At midday, when the sun is directly overhead, tall buildings cast minimal shadows. This is the time for Dhuhr prayer, symbolizing maturity, responsibility, and worldly engagement.

Visualization: The tops of minarets or mosque roofs receive direct light from the zenith. Reflective surfaces or muqarnas on the roof create sparkling light effects cascading downward, symbolizing the descent of divine light (Nur Ilahi, QS An-Nur: 35). High-rise buildings become vessels that capture God's light amid the bustle of the city.

Asr (Around 15:00 – 16:00). Shadow Transition & Contemplation. In the afternoon, building shadows begin to stretch eastward, creating a dramatic contrast between light and darkness moving across the mass of tall buildings. Visualization: Qur'anic pillars cast long shadows that traverse streets, plazas, or reflective pools. These shadows become spiritual pathways leading toward worship zones or dhikr gardens—symbolizing reflection on life's impermanence.

Maghrib (Around 18:00). Maximum Shadow & Syafaq Atmosphere. As the sun sets, the sky transforms into shades of orange and red (syafaq). This is the most dramatic spiritual moment of the daily cycle, marking the transition from light to darkness.

Visualization: Building silhouettes create a sharp, poetic skyline. Mosque minarets, now illuminated, stand out against the orange sky, symbolizing divine spirit that continues to shine in darkness. Natural light accents are replaced by artificial lighting as a metaphor for inner light (nur batin).

Isha (Night). Artificial Light & Nurun 'Ala Nur. When night arrives, sunlight is gone. However, the skyline remains alive through spiritually arranged artificial lighting. Minarets and tall buildings are lit to symbolize nurun 'ala nur (light upon light, QS An-Nur: 35).

Visualization: High-rise buildings have layered illumination—from bottom to top—suggesting the spiritual journey from earth to the heavens. Illuminated calligraphy, LED panels displaying verses, and reflections in urban pools become part of a night symphony of light that soothes and reminds people of God's presence, even in darkness.

Through this spiritual visualization narrative, the skyline is no longer merely a technical element of the city, but a reminder of divine time, a messenger of Qur'anic values, and a contemplative path amidst urban hustle. Residents of IKN can experience the daily spiritual cycle not only in mosques but also through the shadows of buildings, light direction, and carefully constructed visual atmospheres—forming a collective dhikr within the urban space.

Table 5. Skyline Integration.

Prayer Time	Visual Moment	Skyline Integration
Fajr	Soft light penetrating eastern façades	Minarets with latticework capturing morning light

Prayer Time	Visual Moment	Skyline Integration
Dhuhr	Zenith light overhead	Mosque roof with muqarnas openings channeling light to the pulpit
Asr	Long shadow transitions	Qur'an pillars casting shadows along spiritual corridors
Maghrib	Light-shadow contrast	Silhouette compositions as spiritual visual elements
Isha	Artificial light – divine illumination	Layered minaret lighting resembling nurun 'ala nur (QS An-Nur: 35)

5. Impact of the Al-Qur'an Skyline on Spatial Planning in IKN

The shadow projection of the Pillars of the Qur'an produces the Al-Qur'an Skyline, which can generate both positive and negative impacts if placed along the central axis of Ibu Kota Negara (IKN) Nusantara, East Kalimantan. Positive Impacts of the Al-Qur'an Skyline on the Central Axis of IKN Nusantara:

- As the skyline of high-rise buildings in IKN Nusantara, East Kalimantan, which is based on the arrangement of the number of verses and Surah numbers in the Qur'an, this skyline holds iconic value and has the potential to utilize renewable energy.
- As a model of urban spatial pattern following Ernest Burgess' concentric zone theory (Figure 6). The circular arrangement in the Pillars of the Qur'an resembles a city structure that develops in an orderly fashion, from the urban core to its periphery. In the concentric zone theory, the spatial pattern of a city expands outward from the central point. Zones formed through this urban growth resemble rings encircling the city, grouped into five zones.

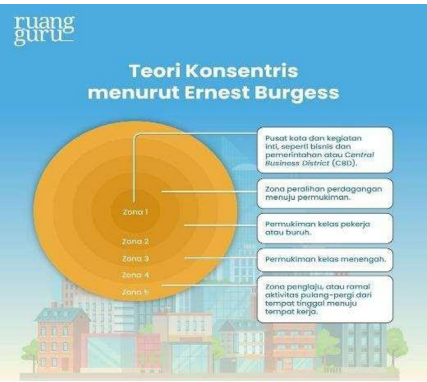


Fig. 6. Ernest Burgess' Concentric Zone Theory of Urban Spatial Pattern.

First Ring in the Qur'an Pillar represents the core of the Qur'an Pillar, corresponding to the first ring in the concentric zone theory as the city center and main activity zone, such as the Central Business District (CBD), which includes governmental functions (civic center).

Second Ring in the Qur'an Pillar represents the transitional zone, corresponding to the second ring in the concentric zone theory as a supporting area for the city center. It typically contains various commercial activities to meet the needs of urban residents.

Third Ring in the Qur'an Pillar represents the hundreds zone, corresponding to the third ring in the concentric zone theory as a working-class residential area. This location is chosen to minimize transportation costs for workers commuting to zones 1 and 2.

Fourth Ring in the Qur'an Pillar represents the tens zone, corresponding to the fourth ring in the concentric zone theory as a residential area for middle-class workers. These professionals, with higher positions and income, choose to live slightly farther from the city center to avoid congestion in zone 3.

Fifth Ring in the Qur'an Pillar represents the units zone, corresponding to the fifth ring in the concentric zone theory as a residential area for those seeking peaceful living away from the city's hustle. This zone is usually inhabited by individuals with very high positions and income. It features open natural environments interspersed with rural ambience.

Negative Impact of the Al-Qur'an Skyline on the Central Axis of IKN Nusantara:

As Indonesia's capital city, IKN will be home to a religiously diverse population. A skyline that prominently emphasizes religious symbolism specific to one faith may not fully represent the city or the nation as a whole

5 Conclusion

The Al-Qur'an Skyline model, which takes into account the movement of the sun in IKN Kalimantan, is capable of producing a dynamic and contextual spiritual visual narrative. Building shadows are not merely a technical phenomenon but become part of the Islamic urban identity, serving to educate and raise public awareness of divine order.

This skyline design can be directed to:

1. Serve as a marker for the five daily prayer times.
2. Symbolize the cycles of life and devotion.
3. Provide visual and spiritual rhythm to the urban face of IKN.

The experimental model demonstrates how the arrangement of high-rise buildings adhering to these principles can produce a city silhouette that is not only visually striking but also imbued with deep spiritual meaning. This skyline becomes a form of urban dhikr—reminding humans of their limitations and the majesty of the Creator.

The Al-Qur'an Skyline model represents a new approach in Islamic urban design that integrates spiritual values and aesthetics into the structure of high-rise buildings. By applying Qur'anic principles into skyline design, IKN Kalimantan has the potential to become a model for a future city that is firmly rooted in Islamic values and sustainability.

This research opens opportunities for further development, including the creation of technical design guidelines and integration with technology-based urban planning systems.

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