



Making Keychain Crafts with Asmaul Husna Writing from Wire Feathers: Islamic Art Expression at Elshaddai Studio Klang Kuala Lumpur Malaysia

Nurul Hasanah¹, Hayatun Sabariah², Diani Syahfitri³, Lia Ariska Ritonga⁴, Salsabilla⁵, Aisyah Arrizka⁶

^{1,2,3,4,5,6}Institut Jam'iyah Mahmudiyah Langkat, Indonesia

Corresponding Email: ¹nurul3.ana0307@gmail.com,

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Abstract

This research examines Indonesian children's training in making feather wire keychain crafts with Asmaul Husna inscriptions at Elshaddai Studio, Klang, Kuala Lumpur, Malaysia. The research also wanted to explore the Islamic meanings and values contained in the work and its impact on the religious understanding and creativity of migrant children. The research method used is a qualitative approach with a case study type, which allows researchers to explore the phenomenon of handicraft skills applied in the social, cultural, and spiritual context of the Indonesian migrant children's community. Data was collected through observation, interview, and documentation techniques. The results showed that the training provided practical skills to the children and introduced them to the values of tawhid and the beauty of Islam through Asmaul Husna. In addition, this training can increase children's self-confidence and provide them with valuable skills in daily life. This keychain craft also has a spiritual function as a reminder of the names of Allah. It could be an effective medium of da'wah to introduce Islamic teachings to the broader community. Thus, this research contributes to Islamic arts-based education among migrant children and introduces the potential of a creative economy through handicrafts.

Keywords: handicrafts, Asmaul Husna, migrant children

Introduction

Handicrafts are an important part of the creative economy sector, presenting aesthetic value and carrying messages of morality, spirituality, and independence. Islamic art crafts can be a medium to instill Islamic values subtly but profoundly (Asy-Syarofi, A. F, 2024). One tangible form of this value is introducing and reinforcing Asmaul Husna to the younger generation in creative, fun, and down-to-earth ways (Tauran et al., 2024).

Islamic art-based skills education is expected to equip children with technical expertise in making products and instill spiritual understanding and love for religious teachings through symbols (Prayogi et al., 2025). Children in marginalised communities, such as Indonesian migrant children abroad, also have equal opportunities to develop this potential, so that one day they are not only technically creative but also strong in their own religious and cultural identity (Robbaney, 2024).

Many Indonesian children abroad, especially in the Elshaddai Studio community in Klang, Kuala Lumpur, Malaysia, have limited access to formal and non-formal education.

Education in places like Elshaddai Studio focuses more on basic subjects such as reading, writing, and arithmetic. Creative activities, hand skills, and spiritual content have not received adequate attention. As a result, children's potential in expressing religious values through art has not been optimally explored (Crisdian et al., 2023).

Craft products made from simple materials such as wire feathers actually have great potential to be developed into high-value works of art, including souvenirs or typical craft items (Hakim, A. R., 2024). This is exacerbated by the lack of training resources, skilled facilitators, and limited ideas for developing craft designs that contain religious messages (Kamali et al., 2025).

Previous studies on the empowerment of migrant children in marginalised communities generally focus on basic academic education or psychosocial approaches (Hakim, A. R., 2024). It is rare to find studies that examine Islamic art-based handicraft skills in migrant child communities, especially with wire feather media and designs that carry elements of Asmaul Husna (Setiawati et al., 2022). In addition, studies on children's involvement in the production of Islamic art as a religious expression and creative economy are also still limited. Meanwhile, in Islam, art can be an effective means of moral and spiritual education if packaged with a fun and educational approach (Mehilda et al., 2024).

Therefore, this research aims to develop and implement a training model for making keychain crafts from wire feather material with Asmaul Husna writing decoration as a medium of Islamic art expression for Indonesian children in the Elshaddai Studio community. Islamic art expression for Indonesian children in the Elshaddai Studio community, Klang, Kuala Lumpur, Malaysia. Through this training, the children are expected to not only gain practical skills in producing handicraft products, but also instil Islamic values, strengthen their understanding of the Asmaul Husna, as well as the of Asmaul Husna, as well as enhancing their creativity and self-confidence. This research is expected to be an alternative to non-formal education that brings together the spiritual, aesthetic, and creative economic dimensions for children of Indonesian migrants abroad. Indonesian migrants abroad.

Literature Review

Handicrafts are an important part of the creative economic sector that strategically encourages community economic independence. During the current creative industry era, handicrafts not only function as a means of aesthetic expression but also as a means of empowering communities, especially marginalised groups. According to Evalina et al. (2019), handicrafts are a form of cultural expression that combines elements of aesthetics, function, and social identity, and can make a direct economic contribution to the perpetrators. Handicraft products such as keychains have great potential in the souvenir and gift market, especially when combined with religious values such as Asmaul Husna. Various studies have shown that handicraft businesses, including those made from simple materials such as chenille stems, can generate high added value and strengthen local cultural identity (Syafi'i & Masbukin, 2022).

Art in Islam has a deep spiritual dimension. Arabic calligraphy, geometric motifs, and other artistic expressions based on Islamic values are a form of internalising the values of

divinity and noble morals. Islamic art not only emphasizes beautiful visual forms, but also contains deep meaning about the majesty of Allah SWT. Islamic artwork is often rooted in the principle of tawhid, the oneness of God. Every visual element, such as calligraphy and abstract motifs, becomes a symbol of the search for absolute truth and knowledge of the nature of all things, so art becomes a bridge between faith and visual expression (Rohmad, 2020; Saeed, 2011). Islamic art, whether in the form of calligraphy, mosque architecture, or religious music, serves as a meditative and reflective medium that helps individuals feel the presence and greatness of Allah (Saeed, 2011; Zahra & Shahir, 2022).

Spiritual Dimension in Islamic Art: Literature Review

Islamic art not only displays visual beauty but also contains deep spiritual meaning. Through various forms of expression, such as calligraphy, architecture, geometric motifs, music, and literature, Islamic art becomes a medium for internalizing divine and moral values and a means of getting closer to Allah SWT. The following is a series of in-depth discussions on the spiritual dimension in Islamic art based on academic literature.

The Role of Islamic Art in Increasing Spirituality

Islamic art is important in building and strengthening spirituality, especially among the younger generation. In Indonesia, Islamic art, which was once considered old-fashioned, is now in demand again, primarily through the phenomenon of Islamic boarding school literary art and religious music such as Sabyan Gambus. The younger generation's involvement in Islamic art strengthens Islamic identity and improves their spiritual quality. As long as Islamic art can innovate and maintain quality, it can compete with conventional art and become an effective medium for preaching (Rohmad, 2020).

One of the main characteristics of Islamic art is the emphasis on the concept of tauhid (the oneness of Allah). In modern art in Malaysia and Indonesia, the principle of monotheism is at the heart of the creative process. Every effort to understand the meaning of a work of art becomes a search for absolute truth. Through the concept of abstraction, artists display cultural symbols that are spiritually and aesthetically meaningful. Thus, Islamic art not only displays beauty but also reflects the proper knowledge of the existence and relationship of humans with God (R. Ismail & Zakaria, 2022).

Islamic art is full of ethical values that can be used as guidelines for life. According to Seyyed Hossein Nasr's thinking, Islamic art, such as calligraphy, poetry, music, dance, and architecture, contains teachings that can be contemplated through spiritual activities. These values beautify everyday life and shape the character and morality of Muslims (Fuady, 2022).

Art in the Islamic tradition is a spiritual path connecting individuals with the transcendental dimension and God. Works of art such as calligraphy, geometric art, and mosque architecture function not only as decoration, but also as meditative and reflective means. Although modern art is often trapped in commercialization, Islamic art still has excellent potential as a spiritual medium, even through digital technology and interactive media that can create a deep spiritual experience (Sulaiman, 2021).

The development of Islamic fine arts, such as miniatures, patterns, calligraphy, book illustrations, and architecture, shows Islamic values based on the Qur'an and hadith. The

works of great artists such as Kamoliddin Behzod and Sultan Muhammad display strong philosophical and moral dimensions, showing how Islamic art reflects religious teachings in an aesthetic and spiritual context (Saeed, 2011).

Islamic art results from a civilization rooted in Islam and influenced by various civilizations such as Arabia, Turkey, and Persia. Knowledge of mathematics and geometry was applied in Islamic decoration, while architecture, miniature painting, and other decorative arts flourished under the influence of great dynasties. However, the spiritual aspect remains dominant in developing Islamic art and thought (Erzen, 2007).

Islamic decorative art emphasizes a spiritual identity that distinguishes it from other arts. Throughout its history, Islamic art has avoided total imitation of nature as a form of respect for the majesty of the Creator. Muslim philosophers such as Al-Ghazali and Al-Farabi emphasized that Islamic art must be far from all forms of imitation to not rival Allah's creation. The aesthetics of Islamic decorative art are a source of inspiration and study for lovers of art and beauty. Creativity in Islamic art does not merely represent religious ideas externally, but also builds subjective capacity to recognize the presence of the Divine. Various forms of art, such as music, geometry, poetry, and architecture, become media to internalize the awareness of God in everyday life.

One of the tangible manifestations of Islamic art is the writing and interpretation of Asmaul Husna, the noble names of Allah. According to (Arfanaldy & Pamuncak, 2025), introducing Asmaul Husna from an early age can strengthen faith and direct children's behaviour always to imitate the attributes of Allah in everyday life³. So, incorporating Asmaul Husna into art media such as keychain crafts is an aesthetic work, educational, and spiritual. This approach is proven effective in shaping children's religious character through direct experience and fun (A. Ismail & Arnez, 2024).

The media used in the craft is also an important concern in this study. The kawa feather, or chenille stem, is a cheap, malleable, and safe material for children. Making keychains with Asmaul Husna decorations can combine art, skills, and religious education elements in one fun activity. Several studies have shown that skills training using simple materials can increase children's confidence and create economic opportunities, even on a household or community scale (Cokki & Ocberta, 2024).

While there are a few studies on empowerment of marginalised communities and non-formal education, very few specifically address the incorporation of Islamic arts, crafts, and spiritual education of migrant children using a unique medium such as wire feathers. Therefore, this research has significant scientific and practical contributions to developing creative education methods and the capacity building of migrant children's communities in Malaysia.

Research Methods

This research uses a qualitative approach with a case study type. Case studies were chosen because they allow researchers to conduct an in-depth exploration of a specific phenomenon that occurs in a limited environment (Nopianti et al., 2021), namely the process of making keychain crafts from wire feathers with Asmaul Husna inscriptions by Indonesian children at Elshaddai Studio, Klang, Kuala Lumpur, Malaysia. This approach aims to

understand the context, process, and meaning of Islamic art activities carried out by migrant children's communities in their unique social, cultural, and spiritual spheres.

The research was conducted at Elshaddai Studio Klang, an informal learning centre for Indonesian migrant children who do not have access to formal education. The research subjects included children who participated in the training, activity facilitators, and studio managers. Data was collected through observation, interview, and documentation techniques in the form of photographs of the craft and the making process.

Results and Discussion

1. Making keychain crafts with Asmaul Husna writing from wire feathers at Elshaddai Studio Klang, Kuala Lumpur.

The training on making key chains from feather wire at Sanggar Elshaddai Klang, Kuala Lumpur, Malaysia, went smoothly and enthusiastically. This activity is part of the Jam'iyah Mahmudiyah Langkat Institute students' programme, which aims to provide creative skills to Indonesian children who live and study in the studio.

a. Activity Preparation

Before the activity begins, students make a series of preparations to ensure effective implementation. These preparations include:

- 1) Coordination with the manager of Sanggar Elshaddai Klang to determine the time and place of the training and the number of participants participating in the activity.
- 2) The materials and tools needed were provided, such as feather wire of various colours, small pliers to shape the wire, scissors, hot glue, and metal key chains. Given the limited materials available in Malaysia, students tried to find alternative materials that were easily found around the location.
- 3) Students of Institut Jam'iyah Mahmudiyah Langkat conducted simulations and trials of making key chains to ensure that children could properly apply and easily understand the teaching method.

b. Training Implementation

The activity began with an opening session, which was attended by students of Institut Jam'iyah Mahmudiyah Langkat, the manager of Sanggar Elshaddai Klang, and the children who were participants. The opening began with remarks from student representatives of the Institut Jam'iyah Mahmudiyah Langkat, who explained the purpose of this activity, followed by direction from the studio manager regarding the importance of creative skills for the fostered children. After the opening session, the training was divided into several stages so that participants could understand the process of making key chains gradually:

1) Introduction to Materials and Tools

Institut Jam'iyah Mahmudiyah Langkat students introduced different types of bristle wire and explained how to use them. To give the children an idea of the end result they could achieve, they were shown examples of finished keychains. In

addition, the functions of tools such as pliers and small scissors were explained, along with how to use them safely.



Figure 1. Keychain Making Equipment.



Figure 2. Keychain-making training.

2) Demonstration of Basic Techniques.

Students then conducted a demonstration of keychain making with several basic techniques, including:

- a) The technique moulds the feather wire into various patterns such as hearts, stars, flowers, and letters.
- b) A technique of rolling and coiling wire to create a more voluminous effect.
- c) A technique of combining several colours to produce a more interesting design.

During the demonstration, the participants were allowed to ask questions and try it out directly under the guidance of the students.

3) Keychain Making Practice.

After understanding the basic techniques, the children began to try making their keychains. Students divided the participants into small groups to make the mentoring more effective. Each child was free to choose the colours and designs they wanted to make so that they could express their creativity.

During this process, students went around to help children who were having difficulties with tasks such as winding the wire correctly or putting the small parts of the keychain together. Some children were enthusiastic and eager to complete their work, while others needed more guidance in understanding the techniques taught.

4) Evaluation and Exhibition Session.

After all participants finished making the key chains, an evaluation session was held, during which the children were asked to show their work. Students appreciated each child and provided input to improve or perfect their work.

The activity ended with a small exhibition session, where each child showed off their work to their friends. Some participants were even proud of their work and exchanged keychains as a token of appreciation.



Figure 3. Keychain Making Results.

2. Islamic Meanings and Values Contained in the Use of Asmaul Husna as a Theme in Keychain Crafts at Elshaddai Studio Klang, Kuala Lumpur, Malaysia

The use of Asmaul Husna as a theme in keychain crafts at Elshaddai Studio has a deep meaning. Asmaul Husna means "The most beautiful names of God," which consists of 99 names of God. Each of these names describes Allah's glorious attributes. These names are not just words with linguistic meanings but also full of spiritual meanings that are important in the lives of Muslims (I'tibar, M, 2024).

For example, "Ar-Rahman," which means "The Most Compassionate," and "Ar-Rahim," which means "The Most Merciful," show how much love Allah has for all His creatures. There is also "Al-Malik," which means "The Most Sovereign," which reminds us of Allah's absolute power. "Al-Hakim," meaning "The Most Wise," reminds Muslims of Allah's wisdom in everything.

The use of Asmaul Husna in making keychain crafts at Elshaddai Studio serves as a decorative item and a reminder to always remember Allah's names in everyday life. Every keychain in this studio becomes a tool to help its owner get closer to Allah. This craft is a critical spiritual reminder and helps Muslims always remember Allah's greatness in every step of life.

Using Asmaul Husna in this craft also has an immense da'wah value. Da'wah, in this case, is an attempt to introduce people to Islamic values through beautiful artwork and is readily accepted by many people (Izza et al., 2025). This craft can not only be used by Muslims but can also attract the attention of the public, both Muslims and non-Muslims. It is a very effective way to introduce the teachings of Islam through products that are simple and easily accessible to everyone.

This keychain craft also reflects Islamic values such as beauty, simplicity, and purity. In Islam, all forms of beauty are highly valued, whether in art, behaviour, or worship. Through wire materials carefully moulded into Asmaul Husna script, Elshaddai Studio wants to show how art can be used to celebrate the beauty of God. This beauty is seen not only in the physical but also the deep meaning of Allah's names.

Using Asmaul Husna in this keychain craft has a profound meaning. Keychain crafts with the theme of Asmaul Husna become a means to remember Allah's greatness in everyday life and help Muslims get closer to Him. In addition, this craft also serves as a medium of da'wah that spreads Islamic values to the wider community.

3. Keychain Crafts Become a Form of Islamic Art Expression at Elshaddai Studio Klang, Kuala Lumpur, Malaysia

Keychain crafts inscribed with the Asmaul Husna made at Elshaddai Studio in Klang, Kuala Lumpur, Malaysia, show how Islamic art can thrive in modern times. Each keychain produced is not just a decorative item but also a work of art that brings spiritual values to everyday life. Using wire moulded into the Asmaul Husna, this craft is a clear example of how art can be used to express beauty and closeness to Allah.

This craft starts with a simple material: wire formed into Arabic letters that form Asmaul Husna. This meticulous process shows the beauty and precision involved in creating something of spiritual value. Although the technique used here is not the same as traditional calligraphy, the end result still exudes the very important values of Islamic art, namely beauty, rigour, and simplicity (Radzaky, D. R, 2025).

Elshaddai Studio has shown that Islamic art does not have to be traditional but can evolve with the times. By using simple materials and easy-to-understand techniques, the studio creates art products that can be accepted by many. These keychain crafts, though simple, carry a very profound message. Each keychain reminds the owner of Allah's wonderful attributes. In this way, art is not only a means to beautify life but also to deepen spirituality.

This keychain craft also has a positive impact on the community around Elshaddai Studio. People began to realise that art is not only for aesthetic purposes but can also be a means to get closer to Allah. By producing works of art such as key chains with Asmaul Husna written on them, Elshaddai Studio allows people to learn more about Islamic values through a medium that is easy to reach and understand (Mutiarra et al., 2021).

Elshaddai Studio also bridges the Islamic art tradition and the modern world. Despite using modern materials and simpler techniques, the studio maintains the essence of Islamic art that reflects the greatness of Allah. These crafts serve not only as decorative objects but also as spiritual reminders that can be used every day. In an increasingly busy

and challenging world, these artworks provide a space for Muslims always to remember and be close to Allah (Agustina et al., 2024).

This keychain craft is a form of Islamic art expression that combines beauty, creativity, and closeness to Allah. It also proves that Islamic art does not have to be limited to traditional forms but can adapt to the times and be accepted by the wider community. Elshaddai Studio, through this work, succeeds in showing that art and religion can go together, complementing each other in everyday life.

Conclusions/Recommendations

Making keychain crafts at Elshaddai Studio begins with careful preparation, including coordination with the manager, provision of materials, and trial making. The training begins with an introduction to materials and tools, followed by a demonstration of basic techniques such as shaping and rolling the wire. The children were then given the opportunity to practice keychain making with hands-on guidance. Once the making was complete, an evaluation session and exhibition were held to allow participants to share their work.

The use of Asmaul Husna in keychain crafts at Elshaddai Studio has a profound meaning. Each name of Allah used describes His glorious attributes and reminds Muslims always to remember Allah's greatness in everyday life. This craft also serves as a medium of da'wah that introduces Islamic values in a beautiful and easily accepted way by the community, both Muslims and non-Muslims.

Elshaddai Studio's Asmaul Husna keychain craft exemplifies how Islamic art can thrive in the modern era. Despite using simple materials and more accessible techniques, the work retains Islamic aesthetic values. These products not only beautify lives but also help deepen their owners' spirituality, making art a means that unites creativity with closeness to Allah.

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