

Padma Flower Ornaments on the Gedhe Kauman Mosque in Yogyakarta and its Transformation

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Abstract

Keywords:

Ornamentation; visual adaptation; Padma Flower; acculturation.

The pride of a nation's identity, shaped through its long journey, can serve as a foundation for building the present and the future through cultural heritage in the form of artifacts. Indonesia's diverse cultural traditions and historical legacy make it inseparable from its cultural history. Buildings as cultural heritage sites are evidence of past life that can be utilized as a foundation for fostering national identity. The influence of cultural systems, religion, and social culture, shaped by acculturation, is reflected in the diverse forms of mosque architecture that emerged during the development of Islam in Indonesia, especially on the island of Java. The character of ornaments from the Western period, starting in the 16th century, includes the Lotus Flower, also known as the Red Lotus, which was adopted by mosque buildings during the early introduction of Islam. This ornament can be found in the Masjid Gedhe Kauman in Yogyakarta, built in 1773 CE by Sri Sultan Hamengku Buwono I. This study aims to (1) describe the form of the Lotus Flower ornament and its changes over time and (2) analyze the transformation of the ornament and its influence on the present day. The forms of the Lotus Flower ornament will be described and analyzed using a qualitative method and a Visual Adaptation strategy. The findings of this research are expected to provide a formulation of the ornament's design as an outcome that can be applied to contemporary buildings. By visually adapting its form, the use of the Lotus Flower ornament is hoped to serve as a reference in art and design.

1. Introduction

Architectural style is a concept often used to show emotions and provide meaning through the design of objects. This is evident in houses of worship, which are designed as buildings categorized as public facilities essential for supporting social and cultural life. Moreover, the mosque is explained in the book "*Data Arsitektur*" to be the House of Allah SWT and a building that serves as a place of worship for Muslims. The term literally means a place for prostration. It is also important to state that beauty is part of the objectives of including design and art in building construction. Trends indicate that artistic work enhances the beauty of a building. Moreover, art reflects the vision of its creator and represents an ideal form behind the reality of the universe, expressed through a coded language in specific forms and systems (Jakob, 2000). The explanation shows that a house of worship reflects the soul and breath of the creator even though it is an inanimate object. The structure is also believed to reflect the ideas and visions of the creator and the patron. This shows that buildings can be seen as the representation of life or an entity articulating the occurrences and activities of a specific era (Mangunwijaya, 2013). During development, however, a society's cultural and historical journey is often at risk due to damage, demolition, or destruction driven by pragmatic needs. Yet, buildings serve as cultural heritage, providing evidence of past life and functioning as assets that embody the pride and identity of a nation (Munandar, 2024). Without proper preservation efforts, these historical structures face the risk of damage or even extinction (Hartati, 2020).

As a relic of the past, mosques represent materials for developing Islamic culture in Indonesia, particularly on Java Island. The buildings are rich in meaning and historical value and significant for human learning and understanding. Moreover, Javanese culture is associated with philosophy and a worldview that contains divine values, forming a well-established cultural product. It is important to state that the system has reached the pinnacle of the formation process (Haryanto, 2013; Santosa, 2006), and the house of worship is part of the important elements shaping the cities in Java. The buildings exhibit meaning and historical significance that can be used to provide specific lessons and insights for humans (Wiyono et al., 2024).

The Gedhe Kauman Mosque is integral to the Yogyakarta Sultanate and shows the city's identity as an Islamic kingdom. It was constructed in 1773 AD using an architectural style harmonized with the surroundings and environment of the Sultanate. The trend is identified in using Padma Flower ornaments on the andesite column bases, similar to the *Pendopo* or pavilion at Yogyakarta Palace. Moreover, the three-tiered Padma Flower symbol was widely used in decorative arts, sculptures, and sacred buildings during the *Majapahit Kingdom*, which was the largest Hindu-Buddhist kingdom in Indonesia from the 13th to the 16th centuries. This flower was an important ornamental motif of the era, which was inspired by nature. In the religious context of Indonesia, Padma Flower is associated with a philosophy that conveys messages of goodness based on the way of life. The term "Padma" originates from Sanskrit, which means Lotus or Red Lotus (Paramadhyaksa, 2016).

The lotus is a plant that grows in dirty water, yet its flowers remain clean and beautiful, symbolizing resilience and purity. In Indonesia, the lotus flower is considered to carry a philosophy that conveys messages of goodness, as reflected in its way of life (Thamrin & Suhardi, 2020). The use of this floral ornament aligns with Islamic teachings.

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In Islam, the main priority for mosque architecture is facing the qibla, and its decorations should not depict animals or humans (Rosyid, 2022).

The Gedhe Kauman Mosque is located west of Yogyakarta's Northern Square. The place is considered in Indonesia as the "Eastern Culture," which is often associated with spirituality characterized by intuition, warmth, familiarity, personal connections, and a close relationship with the greatest reality (Sachari, 2002). This is possible because culture and religion are closely intertwined and contain certain symbols. Moreover, some non-verbal signs can convey specific meanings (Dewi, 2022). The Gedhe Kauman Mosque has two types of Padma Flower ornaments in different periods and forms, reflecting the era of the design. The design process is complex with government policies, ideological perspectives, educational systems, aesthetic thoughts, and societal worldviews (Sachari, 2007). These elements are influenced by acculturation which can cause changes in design and decorative patterns.

The ornament designs displayed in the Masjid Gedhe Kauman reflect the result of cultural acculturation. How have the Lotus Flower ornament forms in the Masjid Gedhe Kauman evolved over different periods? This research uses qualitative methods and a Visual Adaptation strategy. This study aims to understand the form or visualization of the Lotus Flower ornament applied to the mosque's pillars and fountains. This understanding of cultural heritage is hoped to contribute to its preservation as a unifying symbol for the nation, supporting present and future life and inspiring its application in modern contexts.

2. Research Method

This research was structured based on accurate information to address the questions formulated. The initial steps included determining the background information, research questions, and objectives. These were followed by data collection using qualitative methods in the form of a visual adaptation strategy. However, the method is limited by geographical, temporal, population, and methodological constraints, which are considered important. This is due to the possible effect of analyzing the form, function, and meaning of Padma Flower ornaments applied to the column bases of the Gedhe Kauman Mosque during the initial construction and on the *fountain* after renovation.

The form and function were first examined and compared with two or more artifacts to draw conclusions about the visual objects. Even though the meaning was not the primary focus of the research, it could not be separated from the process of studying design and art. Therefore, the qualitative method emphasized the need to observe the substantive meaning of the existing phenomena. The process and interpretation focused on the human elements, objects, institutions, and the relationships or interactions among these elements.

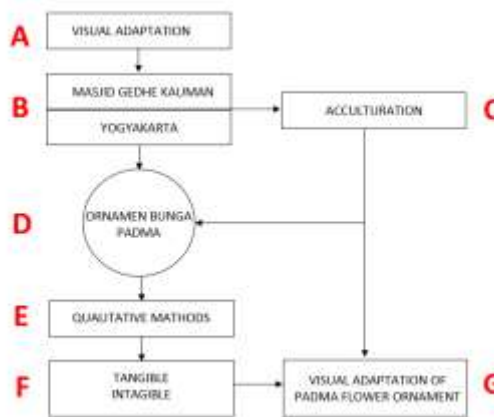


Figure 1. Theoretical framework (Wiyono et al., 2024)

Figure 1 shows the flow of the visual adaptation strategy applied in this research which is further explained as follows:

- A. The visual adaptation strategy is used to conclude how the ornament's design has been visually adapted over time. This is supported by analyzing its form based on charts categorizing art groups and ornament applications. The applications will be analyzed using charts incorporating architectural and interior design analysis.
- B. B. Javanese culture is a well-established system that has peaked its development. The acceptance of Islam within the community was closely tied to its method of spreading, which respected local culture and traditions. This study focuses on the Masjid Gedhe Kauman in Yogyakarta.
- C. Acculturation influences society's knowledge base, leading to the introduction of new knowledge. The effect includes a transformation of the culture, religion, and socio-cultural aspects of the society, which serves as a legacy of the local heritage;
- D. Padma, the Sanskrit term for Lotus or Red Lotus, is inspired by nature and widely used as an ornamental motif. In the context of Indonesian religions, the flower is considered to have a positive philosophy based on the pattern of growth, leading to the widespread application as a decorative element in places of worship;
- E. The qualitative method was used to collect data on the two types of ornaments present in the building. Moreover, the visual adaptation strategy was used to discuss the dynamic development of the design in order to clarify the chronology of the changes experienced;
- F. The expression of the ornaments, both in the tangible (form and function) as well as intangible (meaning) aspects, was explored in this research.
- G. The harmonious analysis of Padma Flower ornaments applied in different aesthetic forms was used as the visual adaptation for the Gedhe Kauman Mosque.

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3. Results and Discussion

Ornaments as an Acculturation Process

Symbolism is closely tied to the world of visual arts and material culture, expressed through visual language as an aesthetic creation rather than merely a reproduction of "finished" reality (Sachari, 2007). Ornaments, which serve to decorate, are not just visual embellishments but carry unique traits, characteristics, and identities (Gustami, 2008). Therefore, in the design world, ornamental art is an aesthetic creation that is not merely an accessory but an integral part of the building itself. As a product of art, it holds humanistic values. The ideas presented are shaped by human hands, reflecting the era and culture of their creators (Meyer, 1974). Each nation, with its unique culture, has distinct ornamental forms. This highlights those ornaments, as a psychological need, are aesthetic products containing values that fulfill desires and are presented based on the scientific principles of architecture, design, and visual arts.

The important elements contained in ornaments are motifs and patterns. The elements are related because a motif is the starting point to develop a pattern. In practice, a motif can be categorized as the result of arranging and combining points and lines or by merging geometric shapes based on rhythm, order, and symmetry principles. Furthermore, the designer can produce decorations to represent objects from the external world. The most easily depicted objects imitate natural forms such as plants, animals, and humans. However, it is also possible to represent inorganic shapes from natural phenomena, crystallization forms, or even man-made creations as sources of inspiration. Another important point is that motifs can be used to form certain ideas, making the elements distinct figures. Moreover, the uniqueness of the artifacts used as motifs can be used to identify an era or time.

Development and change are constant in the life of every human, and this is the reason culture, which is a manifestation of human life, is dynamic and has the capacity to transform the environment (Peursen, 1976). Moreover, development and change are often related to the blending of different groups through some activities, such as migration which has the capacity to cause cultural acculturation (Armansyah et al., 2022; Bell, 2023).

The adaptation process occurs when interactions between different environments and cultures take place. This process requires creativity, improvisation, and concepts that can revive ideas that are still relevant to the current social context. Even the most straightforward artwork is always based on a concept. A concept itself is a text, and the outcomes of works that form a context (Nizam & Gustami, 2018; Sunarya, 2018).

The consequences of acculturation are reflected in the changes made to the architectural forms and ornamental patterns in buildings. For example, *Nusantara* (Indonesia), which was identified as islands beyond *Majapahit* or Java in Old Javanese, was favored by traders due to the presence of natural wealth. These newcomers brought their customs and beliefs which were used to develop the concepts of life and nature. Therefore, modern art in Indonesia is believed to blend tradition and non-tradition, including tribal art, which acts as a strong connection to ancient traditions. The roots of Indonesian art are also evident in the remnants of the past, with the basic patterns of the prehistoric aspect observed to date back long before the Austronesians arrived about 5,000 years ago (Affendi, 2002).

The arrival of Islam in Indonesia, particularly on Java Island, led to cultural acculturation. However, the trend only added to cultural diversity instead of erasing the

original culture. This showed that the religion did not build a new civilization but integrated into the existing system. Hinduism and Buddhism were already established in the fertile land before the introduction of Islam, and history showed that religious leaders played an important role in spreading the current most widely practiced religion in Indonesia. Moreover, the nine saints, *Wali Songo*, incorporated local aesthetic values such as non-geometric forms, leading to the acculturation of Islam with pre-existing cultures. The situation caused the Islamic aesthetics of the era to be influenced by Hindu designs. This shows that the architecture and aesthetic elements of buildings from the period have a distinctive appearance influenced by local socio-cultural values.

Visual Adaptation as Identity

Adaptation is a transitional process of an object from the original form aimed at redecorating through different variations without imitating or copying to avoid boredom. The concept has been identified as a problem that needs to be addressed in intercultural communication because it is associated with all or some of the changes often experienced in a society. Therefore, selecting appropriate adaptive strategies requires providing substantial awareness about the expectations and relevant guidance from the environment to ensure society is ready for the impending changes. Moreover, the concept of “visual” can be explained as visibility, and its elements in interior design consist of points, lines, planes, and spaces implemented based on the principles of harmony, unity, balance, proportion, and rhythm. It is also important to state that identity is interpreted as the reflection associated with a culture, ethnicity, or socialization process.

Visual adaptation as an identity is a transitional process that goes beyond its original form, aiming to redesign with design principles such as harmony, unity, balance, proportion, and rhythm. This allows it to reflect the culture and ethnicity of its environment. The adaptation process takes place when interactions between different environments and cultures occur. It involves creativity, improvisation, and conceptual ideas that can revive concepts that are still relevant to society's current situation. Even the most straightforward artwork is always rooted in a concept. A concept is the text, while its resulting works form the context.

Awareness and involvement from every individual are essential when undertaking visual adaptation as an identity. Humans are naturally driven to create change, but such creative changes must be grounded in moral humanity. The use of symbols allows humans to live within a web of meaning, and creativity arises from the use of these symbols. Culture provides opportunities for humans to transform themselves (Rohidi, 2000).

Decorative Styles and the Messages Conveyed

Decorative styles are not produced suddenly but rather develop over a considerable period. This is possible because establishing centers of power, which are interpreted as centers of culture, requires quite a long time. Moreover, the ideas conceived by artists are immortalized to fulfill religious needs and implemented based on adherence to sacred teachings but can be visualized with complete freedom. The pattern is observed in applying the Padma Flower in Buddhist temples and Hindu-Buddhist, Chinese, Islamic, and Western religious buildings on Java Island based on Hindu cosmogony about the creation of the universe. Moreover, Joseph Fischer identified three important aspects of past Javanese culture, including myths, rituals, and belief symbols, that were firmly

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integrated into the art of society. These three aspects were combined based on the inclusive attitude of Islam toward the symbols from local culture and subsequently applied in decorative styles through dynamic, creative, intellectual processes and spiritual traditions.

Humans live in a visual culture, and the messages presented through symbols must fulfill narrative functions and provide specific meanings. Moreover, plant symbolism was dominant from 1500 BCE to 200AD across the Fertile Crescent region. This was observed from the strong cultural diffusion between the Nile and Mesopotamian civilizations regarding the use of lotus in religious rituals and royal practices. On Java Island, messages are generally expressed indirectly, and those related to aesthetics are often presented through specific signs or images. This is possible because aesthetics is associated with the values and boundaries of beauty. The concept is also believed to hold positive, intrinsic, and objectified values, qualities considered inherent in an object. Therefore, the quality of an artifact can be interpreted based on the values possessed instead of focusing on the object (Chawari, 2000; Jakob, 2000).

Another important observation was that Islamic influence started spreading around the 11th century due to trading activities. It was reported that Western Indian traders established settlements along the northern coast of Sumatra and constructed Islamic centers in the Demak and Jepara regions along the northern coast of Java. Islamic art was initially centered around the palace, with subsequent development of new art forms and styles, but further development was based on Indonesia's tolerance of old forms. This was observed in the stylized and non-realistic changes implemented to avoid drawing human figures. The trend led to the differences between the architectural forms of the places of worship constructed and those in any other Islamic country. The fundamental characteristic feature was the adoption of wooden buildings as meeting halls. Moreover, the tiered roof designed to ensure good air circulation was combined with the rows of pillars adorned with floral patterns. Arabic calligraphy has also become an important element in architectural design.

An example of the flower used for the floral pattern is the Padma Flower, a term written in Sanskrit and interpreted as Teratai or *Water Lily (Nymphaea)*. According to Chanet et al (2022) it includes all Water Lilies and Lotuses. Meanwhile, the term "Padma" is interpreted in Sanskrit as Red Lotus (Paramadhyaksa, 2016), leading to the general public's designation of the plant as Lotus, Water Lily, or Red Lotus. The ability of the plant to grow in three different types of environments is believed to represent the three levels of the universe, including the lower, middle, and upper realms. The flower blooms and remains clean despite growing in dirty water. The stem of the Water Lily symbolizes the spirit, while the flower represents the zest for life.

Another point observed was that several cultures in the eastern part of Java were established during the Hindu-Buddhist period. This is unsurprising because the area is fertile, with mountains decorating the landscape. Moreover, the natural environment supports human life and subsequently influences the cultural life of the kingdoms (Munandar, 2018). For example, the elements forming the shape of an artifact, including *energy, technique, tools or skill, and material or medium*, were synergized to construct the temples during that time. The primary material used in building Hindu-Buddhist temples was black stone. This was necessary because the Agastya Statue at Candi Badut of Malang Regency, originally constructed using sandalwood, later decayed due to age. The energy from these stories differs for each temple in the respective regions. For example,

the significant temples in Central Java have pandu or *leitmotif reliefs* that narrate complete stories. These pandu reliefs can also assist in comprehensively identifying stories from specific periods. Meanwhile, temples in East Java present fragmented relief stories. The stone carvers (*sculpins*) in the reliefs of Candi Kesiman Tengah in Mojokerto drilled small holes on the surface, which provided a textured appearance filled with dots.

The appearance of reliefs in the form of ornaments serves as decorations on the building to enhance its beauty. From a scholarly perspective, decorative styles integrated into a building are called "architectural decorative styles," while those used purely for embellishment are termed "ornamental decorative styles." However, both cannot be separated from the building due to their role as a visual representation of the inherent message. Humans also often use emotional logic and metaphor in a shape to represent internal importance. This shows that the objects used are not considered "inanimate" and are believed to be "alive" (Widaryanto et al., 2020).

Ornaments are carved on sacred buildings to fulfill religious needs using natural concepts and idealized to reflect human aspirations. It is important to state that ornaments typically acquire specific styles when formalized and remain constant over time. The styles are further developed and interpreted as visual peculiarities to represent a specific period and be a part of the creative expression by humans in the past.

The Gedhe Kauman Mosque, Yogyakarta

In the past, kings erected palaces as the seat of government and built mosques in every city or administrative center. The Gedhe Kauman Mosque is located west of the Northern Square and northwest of Keraton in Yogyakarta. The proximity to the City Square shows that the presence of the mosque cannot be separated from the surrounding community (Sudarwani, 2024). The siting on approximately 2,500 square meters of land allows the building to be presented in its entirety. The gate was constructed as a concrete wall with a roof to create an illusion of separation from the hustle and bustle of the city and achieve tranquility during the worship in the house of Allah SWT. The location of the Gedhe Kauman Mosque relative to the Keraton building is presented in the following figure.



Figure 2. Location of the Gedhe Kauman Mosque, Yogyakarta

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(Source: <https://www.google.co.id/maps/>, <https://bakpiakukustugu.co.id>, <https://kebudayaan.jogjakota.go.id/>, Wiyono et al., 2025))

The mosques in Indonesia, specifically on Java Island, have a similar architectural style that differs from others commonly found in Islamic countries. The distinctive features include a square layout, *Mihrab*, porch, *Pawastren* (courtyard), drum (large drum) and *Kentongan* (small gong), conical roofs, a pool running north to south, tombs, and the absence of a minaret. Historical information showed that the construction of Yogyakarta Palace started on October 9, 1755 AD, followed by the Beringhardjo market and the Patih (regent) residence. Moreover, Keraton served as the King's residence and the family's center of government and cultural activities. The building erected near Yogyakarta's Northern Square to serve Keraton was subsequently designated as the Gedhe Kauman Mosque.

The mosque was closely related to the Ngayogyakarta Hadiningrat Sultanate. It was established in 1773 by Sultan Hamengkubuwono I, who constructed the Yogyakarta Sultanate based on the design produced by a native Javanese architect, K. Wiryokusumo. The function of the mosque when it was established was to serve as a meeting place for scholars and religious studies, a court for adjudicating defendants under Islamic law, marriages, and divorce proceedings. It is divided into two parts: the main building and the porch. Furthermore, the six pillars in the middle functioned as supports for the porch, in addition to some small pillars designed with Padma Flower ornamentation around the building. The hanging lamps are further used to enhance the Keraton-style feel of the mosque. Several renovations have been frequently conducted since the construction. This was observed in the porch modification in 1775 and 1868 due to the increasing number of worshippers and the earthquake in 1867.



Figure 3. Six Pillars at the Serambi of the Gedhe Kauman Mosque (Wiyono et al., 2025)



Figure 4. Small pillars around the building (Wiyono et al., 2025)

A pond with dimensions estimated to be 8 meters wide and 3 meters deep formed a circle in the front of the porch when the mosque was first constructed. It was constructed to be used for ablution before entering the mosque. However, the size was changed around the mid-1990s to a width of 2 meters and a depth of 75 centimeters due to security considerations. This changed the function from a water source for ablution to a decorative feature for the mosque. Moreover, a bridge was also built over the pond in front of the entrance to serve as a circulation route.



Figure 5. Pool Surrounding the Building (Wiyono et al., 2025)



Figure 6. Variations of Applied Lotus Flower Ornaments in Interior Design

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Figure 7. Variations of Applied Lotus Flower Ornaments in Architecture

Padma Flower Ornament Shape at the Gedhe Kauman Mosque, Yogyakarta

Art is believed to be an experience that connects people with the spirit of the universe. The inner sensitivity of artists is relatively high in capturing the mysteries on Earth, and this serves as the foundation of their aesthetic consciousness. Therefore, art can be categorized as a part of religion and philosophy (Widaryanto et al., 2020). The submission is based on the opportunity provided by art to ensure the universe is perceived and touched through creative imagination in different rituals and ceremonies, various forms of expression, visual arts, words, movements, and tones.

Ornaments are a psychological necessity in the form of aesthetic products used for beautification. These products contain symbolic and spiritual values to show a desire for respect and are also presented based on the design principles of unity, balance, rhythm, emphasis, proportion, and harmony. The fundamental element in ornaments is a motif, which provides information on the implementation's basic theme or idea. In the embodiment, motifs are compositions of forms found in nature, imaginative fantasies, and abstract themes presented through repetition without reducing the element's importance. Symmetrical embellishments are often used in traditional ornaments with motifs on the left and right arranged in similar patterns but in different directions. However, some ornaments have a single motif or elements without repetition and are closely related to an aesthetic expression which is also part of culture.

In human life, art cannot be separated from culture because it is developed by humans to show aesthetic sensibility associated with the views, aspirations, needs, and ideas of society. This shows that the development of art is based on the set of values applicable in society. This is necessary because culture is a guideline for life, a system of symbols, and an adaptive strategy for preserving and developing life. Another important point is that lifestyles and symbolic systems can serve as adaptive strategies in cultural backgrounds. Therefore, art can be perceived as an adaptive strategy of a society to meet the aesthetic needs required to face certain environmental conditions (Rohidi, 2000).

The Gedhe Kauman Mosque is rich in heritage due to the influence of the culture and context of the establishment. This can be identified from several decorative arts or

ornaments produced through the ideas and creativity of humans to function as space adornments or symbols related to Islam. Decorative art has been observed to be an important element in buildings. This is due to the provision of aesthetic function in realizing the beauty and embellishing spaces to comfort the soul (*fixation*), engage the spirit, and impart a sacred impression depending on the form and presentation used.

In the Gedhe Kauman Mosque in Yogyakarta, several changes have been made to the form of Padma Flower ornaments since the construction in 1755 AD and renovations in the mid-1990s, leading to a visual adaptation process. Padma Flower ornaments applied during the early establishment can be found on the andesite base of the main pillars. The ornaments are a stylized form of the Arabic letters mim, ha', mim, and dhal, used to spell "Muhammad." Meanwhile, application in the mid-1990s design appears more realistic on the top part of the fountain.

The changes were closely related to the display form, which was generally associated with the length, height, width, and diameter and presented in two-dimensional or three-dimensional models. As previously stated, the formative elements of an artifact are *energy, technique, tools or skill, and material or medium*. These elements are always present and influence each other in the formation process at varying degrees depending on the situation and importance. Meanwhile, none is expected to be at zero during the implementation process. This shows the need to analyze all these formative elements in discussing the form of artifacts.

The most important elements in ornaments have been identified to be motifs and patterns. Motifs are the basis for the creation or manifestation of ornamental works and are mainly in the form of plants, animals, humans, mountains, water, clouds, and rocks, as well as geometric, creative, or imaginative patterns. Meanwhile, patterns are based on three criteria: the main, supporting, or complementary motifs.



Figure 8. Red Lotus Flower

(https://id.pngtree.com/freebackground/a-red-lotus-flower-with-green-leaves_12769224.html)

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Figure 9. Padma ornaments on Umpak at the Gedhe Kauman Mosque (Wiyono et al., 2025)



Figure 10. Padma ornament on the fountain at the Gedhe Kauman Mosque (Wiyono et al., 2025)

The analysis of the changes in the form of Padma Flower ornaments at the Gedhe Kauman Mosque is closely related to motifs and patterns. At its inception in 1775 AD, the ornaments were applied to the andesite base of the Soko Guru pillars by stylizing the Arabic letters *mim*, *ha'*, *mim*, and *dhal* to spell *Muhammad*. The design focuses on transforming original objects into decorative ones. Meanwhile, the application of the flower as ornaments to the *fountain* due to the renovations made in the mid-1990s appeared more realistic due to the explicit recognition as a lotus in bloom. Although both motifs represent the plant, Padma Flower ornaments on the base are not easily recognizable from the original plant type due to the stylization process. The difference was because the considerations and knowledge of the artist were the primary key to the stylization. This shows that ornaments are the main motifs in existing artifacts, even though different styles have been implemented.

The visual adaptation process as an identity requires awareness and involvement from each individual in its implementation. In this context, the adaptation of the lotus flower (Padma) as an ornament representing the building's image is closely related to its purpose, symbolizing the harmonization of Javanese culture and Islam. Thus, as an integral part of social interaction, the symbol remains within the cultural system of the society it belongs to.

It can be concluded that the differences between the two serve as a process to preserve and develop life through adaptive strategies while retaining the symbol of the mosque's original purpose. As a transition process, adaptation reflects societal changes that create something new to avoid monotony. The lotus flower ornament on the Gedhe

Kauman Mosque in Yogyakarta, a heritage building reflecting past life, can be a source of pride for the nation's identity. Additionally, its reapplication in later periods as visual ornamentation continues this legacy.

4. Conclusion

In conclusion, mosques are material cultural forms with significant meanings and historical values. In the cultural history of every nation, ornaments in distinctive forms have served psychological needs and represented aesthetic values to show desires. These ornaments are presented according to principles of artistic and design scholarship. The trend shows that every artwork is simply based on a concept. Moreover, the evolution of ornamental styles is influenced by visual adaptation because culture provides opportunities for self-transformation.

Mosques in Indonesia, specifically on Java Island, have a different architectural style than those in other Islamic countries. The pattern is identified in the Gedhe Kauman Mosque, where the common feature is the application of Padma Flower ornaments in different forms. The trend is shown in the mosque despite the construction in 1775 and several renovations made in 1868, 1867, and the mid-1990s. There are similarities in the ornaments found in the Gedhe Kauman Mosque in Yogyakarta, specifically the lotus flower (Padma) ornament, which is presented in different forms.

The conclusions of this writing are as follows:

1. The lotus flower ornament from 1775, applied to the andesite base, is a stylization, an adaptation of the original object into a decorative form.
2. The lotus flower ornament from the renovation in the mid-1990s, applied to a fountain using the same material, andesite stone, is a realistic representation designed to resemble its natural form.
3. The differences between the two represent preserving and developing life through adaptive strategies. As a transitional process, adaptation reflects societal changes that create something new, with the intention to avoid monotony.
4. The change in the ornament's form does not alter its meaning, which conveys the idea of goodness, as illustrated by the lotus plant's way of life, symbolizing the three characteristics of the three levels of the universe. The flower blooms clean and pure, even when living in murky water. The lotus stem symbolizes the spirit, and its flower represents the essence of life.
5. The lotus flower ornament on the Gedhe Kauman Mosque in Yogyakarta, as a cultural heritage building that reflects past life, can serve as a source of pride for the nation's identity.
6. As an output of this research, The formulation of the ornament's shape can be concluded and applied as ornaments on historic buildings while adapting ornaments from the past without abandoning the original purpose of the building's establishment.
7. The visual adaptation of the form and use of the lotus flower ornament, analyzed based on the flower's original shape, can be applied in various stylized forms and colors, serving as a reference in art and design.

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