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Uncovering the Philosophy of Kawung Batik: Harmony of Culture and Modernity in the Terminal Architecture Design of Yogyakarta International Airport (YIA)

Indadzil Arsyi Makiin

MARK Associates
*Correspondence: E-mail: i.arsyimakiin@gmail.com

A B S T R A C T

Kawung batik is one of the cultural heritages of Java, rich in philosophical meanings such as harmony, balance, and spiritual equilibrium. This makes the Kawung motif a representation of local wisdom in the modern architectural design of Yogyakarta International Airport (YIA). The motif is applied not only as a visual ornament but also interpreted as a cultural narrative embedded within the functional context of the airport. This study aims to explore how the philosophy of Kawung batik is implemented in architectural design, and how it reflects the integration between local tradition and modern architecture. The research uses a qualitative descriptive method with a hermeneutic approach as an analytical technique to interpret the symbolic meanings of the Kawung motif, consciously and contextually reflecting Javanese philosophy. The findings reveal that Kawung batik not only reinforces local identity but also creates an inclusive and sustainable public space. The symbolic application is interwoven with Javanese cosmological concepts such as Sepasar, Mancapat, Sedulur Papat Lima Pancer, and the Mataram governance structure-all of which are translated into architectural elements. The conclusion affirms that architecture is not merely a physical construction, but a medium for conveying deep cultural and spiritual values, while also achieving harmony between function, form, and meaning in modern architecture.

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1. INTRODUCTION

With all its rich culture, regions and traditions, Yogyakarta is known as one of the cultural centers in Indonesia. The uniqueness of Yogyakarta in terms of art and architecture, even its culinary, has become a concern for local and international tourists. As a cultural center, Yogyakarta certainly has local values that will reflect the local wisdom that has developed so that it becomes a certain characteristic. The variety of Javanese traditional arts such as literature, theater, fine arts as well as music and dance illustrates the life and development of the palace as a cultural center (Maulana, 2019).

In relation to the cultural context, Java has a philosophy that is often applied to various cultural products, namely the philosophy of balance between the world and the spiritual. One of these philosophies is reflected in the kawung batik motif. Not only as a decorative element, but the kawung batik motif has a deep symbolic meaning about perfection, harmony and balance in life. In an effort to maintain cultural identity, this philosophy is very relevant to be studied.

With the rapid development of the tourism sector, Yogyakarta needs to maintain its position as a tourist destination in Indonesia. Therefore, supporting infrastructure is very important in supporting development, one of the tangible forms of development is the existence of Yogyakarta International Airport (YIA). As an international airport, of course, the airport has an important role in giving a good impression to tourists who come to the city. Therefore, the airport does not only function as a transportation facility, but also as a medium that will reflect the symbols and representations of local culture. Therefore, *sense of place* is something that needs to be prioritized in the infrastructure of an airport, because airports contribute to entertaining tourists (Yenny et al., 2014).



Gambar 1.1 Yogyakarta International Airport (YIA)
(Sumber: *https://yogyakarta-airport.co.id/id#* , 2025)

The importance of preserving local culture has led many international airports to increasingly integrate local cultural values into the design and traveler experience. Some examples of airports that have integrated their cultural values are Changi airport in Singapore which emphasizes tropical art and nature, Incheon airport in South Korea which carries the concept of tradition and modernity, and Suvarnabhumi airport in Thailand. This shows that each airport has its own identity, the identity is formed due to regional differences, where each region has a different culture and art (Yenny et al., 2014) . And the application of locality elements as a design theme can be one of the points that can enrich the value of a design (Dwiasta R, 2014) . One form of application carried out by Yogyakarta International Airport (YIA) is through the use of kawung batik motifs on the roof and ceiling design with the aim to introduce Javanese culture to tourists. Batik is one of the arts and according to (Pangarsa & Agustin, 2020) art does not only talk about aesthetics, but always has symbolic and non-symbolic meanings.

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A number of previous studies focused more on examining the application of batik motifs in architectural design with the scope of interior and exterior only. The use of cultural elements such as batik in an architectural design can add value to the image of a region, thus giving a local touch and cultural identity to the building. Thus, there is still a gap in the in-depth study of the philosophical values of kawung batik and how these philosophical values can be applied to large-scale and modern architectural structures such as airports. Meanwhile, the integration of philosophical values has the potential to deepen the cultural narrative in architectural spaces.

This research seeks to fill this void by identifying and analyzing the philosophy of kawung batik and its application to the architectural design of Yogyakarta International Airport (YIA). It also explores how harmony between culture and modernity can be created through contextual design.

2. THEORETICAL STUDIES

2.1 Kawung Batik Aesthetics

One of the cultural products that has been known since centuries ago is the art of batik. Batik art is part of the art of painting. The tool used for batik is canting and the liquid used is wax. Canting itself has various sizes, depending on the type and fineness of the line or point to be made. The result of this painting is called ragam hias or batik motif (Elliot, 2004) . In the beginning, hand-drawn batik was only done by palace princesses as a leisure activity. Then, over time this activity began to spread to the courtiers or the closest people from the palace family (Yahya, 1971).

As a cultural work of art of the Indonesian people, batik has developed. This development proves that batik can adapt itself from the aspects of the dimensions of space, time and form. In the dimension of space, the spread of batik in Indonesia creates each region has a distinctive batik motif. the time dimension is related to the development of batik from ancient times to the present. Then in the dimension of form, batik is increasingly inspired by traditional motifs, so that a variety of beautiful batik motifs are formed without losing their philosophical meaning.

According to (Parmono, 2013) the emergence of new batik motifs is evidence of the phenomenon of modernization. As in Yogyakarta, there are now various types of batik, namely written batik, stamped batik and painted batik. This phenomenon is a form of artistic and cultural development towards increasingly rational creativity. However, the creation of new motifs still pays attention to symbolic elements and meanings that are extracted from local cultural roots. This makes traditional batik interesting to study more deeply both in terms of processes, motifs, colors, ornaments and functions of the batik.

In Pangarsa & Agustin's (2020) research highlights the relevance of Kawung batik aesthetics in contemporary interior design as an effort to preserve culture. This is because the Kawung motif has a strong visual attraction so that it can create a formal and sacred atmosphere in a space. Hermandra (2022) interprets that the Kawung motif is a representation of the ethical and semantic values of Javanese society which is always oriented towards the balance of life. In addition, the visual power of this motif is also proven in its geometric application described by Ginting et al., (2024) which shows that the Kawung pattern has a repetitive structure that is harmonious with architectural design principles.

Even in the context of hospitality, the Kawung motif has been applied as an aesthetic element in public spaces. Muliani (2018) reviews the application of Kawung motifs in the Pullman Hotel Jakarta lobby interior which shows how traditional aesthetics can adapt to modern spaces without losing its symbolic meaning. Furthermore, Pane & Hadi (2023) proved

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that the use of Kawung as an interior partition decoration is able to elevate the impression of exclusivity, sacredness, and local character.



Figure 2.1 Batik Kawung Motifs
(Source: https://budaya.jogjaprov.go.id/, 2025)

Kawung batik motif is one of the oldest motifs in Indonesia, precisely from Yogyakarta. Kawung motif is also a visual symbol that is dynamic and adaptive, not only historically relevant but also contextual in the modern design world. Widayanti & Handayani(2024) explains that Kawung implies a spiritual value in the form of human connection with a higher power, an aesthetic interpretation that is not only visible to the eye, but also touches the emotional and spiritual aspects of space users.

As a classic batik motif, Kawung belongs to the ceplok category, often appearing in the form of geometric variations such as ellipses, squares or stars. Sultan Agung Hanyokrokusumo as the original creator of this motif shows the close connection between power and visual symbolism. In the Javanese social structure, the Kawung motif became a visual element that demarcated social classes; only certain circles were entitled to wear it because it was believed to contain the power of linuwih (Oetari, 2011).

The use of batik as an article of clothing for the Yogyakarta Palace was regulated by Sultan Hamengku Buwono VIII on May 3, 1927. The manuscript is written using Javanese letters and language, the manuscript is listed in the state sheet or *rijksblad*. The manuscript contains the names of regalia, batik motifs, motif sizes, types of batik motifs and people who are entitled to use regalia with predetermined motifs. The regulation was called for the *Sultan's* family and *courtiers* as well as the people within the *Ngayogyakarta Hadiningrat Sultanate* to obey and implement the regulation.

In Yogyakarta and Surakarta there are several ceremonies that are still preserved both inside and outside the palace. The process of coronation of leaders (*jumenengan*), dance performances and other traditional rituals are still well preserved and batik has an important role in each of these rituals. Some motifs and colors that have become the hallmark of the palace become a taboo for people who do not have the right to wear them, for fear of becoming bad luck (Sarwono, 2005) . Some of the prohibited motifs are *Kawung, parang, cement, alas-alasan, udan liris, cemungkiran* and *sawat*.

Kawung motifs consist of several variations, including Kawung Picis, Kawung Bribil, Kawung Sen, Kawung Beton, Kawung Prabu, Kawung Putri, Kawung Putro, Kawung Ndil and Kawung Geger. Kawung Geger is a kawung that has a large shape, which on the inside consists of kawung that is getting smaller (Kuswadji, 1981) . Batik with this motif is considered sacred and can only be used by kings and their families. This is related to the historical event of the Ponorogo agreement in 1813 which divided the sultanate into the Kesultanan Ngayogyakarto Hadiningrat and the Kadipaten Pakualaman.

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Behind its simple appearance, there is a narrative of purity, self-control, and life balance, as also interpreted in the form of a blossoming lotus flower, symbolizing nobility of mind and spiritual perfection. Thus, Kawung batik is not only present as an aesthetic visual form, but also as a living and evolving articulation of cultural values. In the context of modern architecture and interior design, it has the potential to become a strong symbol of local identity, as well as a bridge between traditional heritage and contemporary expression.

2.2 The Meaning of Symbolism in Kawung Batik

The Kawung motif in traditional Javanese batik does not only function as a visual ornament, but is a symbolic representation of a complex value system. Each line, shape, and color contains a philosophical message that reflects the social order, cosmos relations, and moral structure of Javanese society. According to Sariyatun (in Mulyatama & Novrizal, 2022), the process of creating batik in general, and the Kawung motif in particular, always rests on Javanese philosophy which sees batik as a medium of representation of social status and spirituality. These symbols are not merely decorative in nature, but are a form of communication of values and ethics passed down through generations.

Hermandra (2022) emphasizes that the Kawung motif represents the Javanese people's efforts to interpret nature and the universe through a well-organized visual language, such as carvings or geometric motifs. In the repeating elliptical shapes that resemble kawung fruit seeds or lotus flowers, there is a philosophy of perfection, order, and the unbroken cycle of life. Ginting et al., (2024) even highlight this dimension of visual geometry as a reflection of the relationship between microcosm and macrocosm, which is often juxtaposed with Javanese spiritual narratives and ethics of life.

Its complicated process and unique motifs and colors make batik very admired. But not only that, the implied symbolic meaning gives more value to batik itself (Indarmaji, 1983) . In general, traditional batik motifs are monumental in nature and are a form of imagination from the religious aspects and beliefs of the artist (Indarmaji, 1983) . Therefore, some batik motifs contain symbolic and magical values with the aim of religious or belief functions, as well as aesthetic values that are applied only as decoration.



Figure 2.2 Batik Process
(Source: *https:*//batikindonesia.com/, 2025)

The development of batik in Indonesia is inseparable from the influence of religion and belief, so that it will prioritize the meaning of respect for the gods. This makes batik a special garment of the nobility. Batik motifs can exude a religious and magical atmosphere, so the nobles will prefer batik patterns that have symbolic meanings. This view makes some batik motifs that have high symbolic value a prohibited motif for the general public (Condronegoro, 1995) . Batik ornaments created by previous artists not only create motifs that are pleasing to the eye, but imply meanings or meanings that are closely related to the philosophy of life in the hope that they can bring goodness and happiness to the wearers (Sukarno, 1987).

As one of the oldest batik motifs, the Kawung batik motif is inspired by simple things from nature which are then lifted into a good batik motif (Kuswadji, 1981) . And of course this motif

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has a meaning that reminds us as humans to always remember our origins. Not only that, this motif symbolizes perfection, purity and purity. Looking at Javanese mythology, the character Semar who is a god incarnate with his kind and wise nature is often depicted using this Kawung batik motif (Widiana, 2020).

Aesthetically, the Kawung motif combines simplicity of form with depth of meaning. Distinctive colors such as sogan brown or deep black not only reflect artistic taste, but also have symbolic meanings related to sincerity, inner calm, and acceptance of fate (Wahida et al., 2020) . Therefore, this motif is considered sacred and is only used by nobles or spiritual figures such as Semar in Javanese puppets, who represents the character of compassion and wisdom (Widayanti & Handayani, 2024).

2.3 Local Wisdom of Kawung Batik

In the Javanese worldview, the term "manusa" refers to humans as spiritual beings who occupy a privileged position in the cosmic structure. The word "manusa" comes from the Sanskrit "manuṣya," which means "one who has a mind." In this context, humans are not only seen as biological beings, but also as cosmological entities connected to nature, each other and God. This view then gave birth to the concept of jagad cilik (microcosm) and jagad gedhe (macrocosm), which emphasizes the importance of harmony between the human self and the universe as a path to life perfection.

The concept of manunggaling kawula lan Gusti is the spiritual foundation of Javanese society in understanding human existence in the middle of the universe. This union between man and God is not only religious in nature, but also reflects an ethical and harmonious attitude in every aspect of life, including in art. Haryati (2017) elaborates that Javanese cosmology serves as the foundation of environmental ethics, and this is reflected in various visual mediums such as batik. The Kawung motif, for example, not only conveys visual aesthetics, but also contains spiritual and ecological values.

The philosophy of Tri Hita Karana, which originated in Balinese culture, has values that are in line with the principles of Javanese cosmology. It emphasizes three important relationships in life: man's relationship with God (parahyangan), the relationship between people (pawongan), and man's relationship with nature (palemahan). The Kawung motif in this context can be read as a visual representation of this harmony. The repeating elliptical shape reflects the cycle of life and the interconnectedness of elements in nature (Yusuf & Nursikin, 2023).

Furthermore, the Kawung motif also reflects Javanese Sufistic values that emphasize self-discovery and spiritual awareness. Wahyudi (2015) in his study of Ki Hajar Dewantara's Sufism, explains that inner education and harmony with God are important aspects of Javanese tradition. This is very relevant to the interpretation of the Kawung motif which contains the meaning of self-control, wisdom, and sincerity

The integration of cosmological meaning in visual culture such as batik shows that traditional art is not just an aesthetic work, but also a manifestation of a belief system. Urfan, Aliyah & Yudana (2022) shows how Javanese cosmology influences the spatial structure of traditional cities, and this mindset is also reflected in the use of Kawung motifs in architectural elements and textiles. In the context of modern architectural designs such as the Yogyakarta International Airport (YIA), the integration of Kawung motifs is not only the preservation of form, but the conveyance of spiritual and cultural values through space (Pane & Hadi, 2023).

As a concrete manifestation of local wisdom, Kawung batik teaches the importance of balance between body and soul, between space and time, and between individual and community. This entanglement becomes an important foundation in creating designs that are

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not only functional, but also meaningful. In fact, in a study by Ilyas, Latief, & Idris (2023), the application of Kawung motifs to textile buildings in Bombana Regency shows that local values can be articulated in the form of contemporary spaces in a contextualized manner.

In addition, the concept of manunggaling kawula lan Gusti is also reflected in social and economic management, as discussed by Efendi & Al Amin (2020) in the context of traditional markets. This notion of harmony is not only spiritually relevant, but also forms the foundation of ethical and sustainable governance. In fine arts, Ernawati (2019) emphasizes that cosmology can be a creative foothold in work, and this can be seen from the processing of the Kawung motif in contemporary artworks.

More broadly, Widiastuti et al. (2024) assert that the reappropriation of local motifs such as Kawung can strengthen regional identity while increasing the selling value of batik. As a form of visual narrative, this motif also plays a role in the nation branding strategy as discussed by Hakim (2018) which shows that batik is not only a cultural product, but also the nation's collective identity in the global arena.

Na'am et al., (2019) also noted that batik ornaments contain a strong spirit of locality, as in the case of Ratu Kalinyamat, which can be a source of spiritual inspiration as well as strengthening local character in cultural design. Batik also has a vital role in Indonesia's cultural diplomacy, as emphasized by Hartanti & Setiawan (2019) who noted the importance of documenting ornamental varieties as a cultural conservation effort within the scope of interior architecture.

In closing, it is important to realize that Kawung batik is not just a decoration, but a living medium that connects Javanese people with the universe. In contemporary architectural design that is oriented towards sustainability and local identity, this kind of in-depth interpretation of traditional symbols becomes even more relevant and urgent to be studied, preserved and developed contextually.

3. RESEACRH METHOD

The research method used is a descriptive qualitative method that will go through several stages, which include the stages of data collection (input), data analysis (process) and interpretation based on relevant theories.

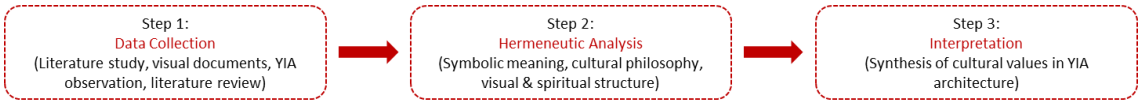


Figure 3.1 Stages of Research Method
(Source: Personal Analysis, 2025)

According to Sumaryono (1993), hermeneutics is a theory or philosophy that focuses on the interpretation of meaning, especially in texts, symbols and cultural phenomena. In the context of architectural design, hermeneutics is often used to understand the deep meaning of a form, space, ornament or pattern that is not only a visual aesthetic, but as a representation of philosophical and cultural values. Therefore, this approach was chosen because it is able to explore the deeper meaning of cultural symbols, especially in the context of applying the Batik Kawung motif to the modern architectural design of Yogyakarta International Airport (YIA).

Considering that the Kawung motif is a meaningful cultural symbol, this approach focuses on an in-depth understanding of the values of balance, harmony and spirituality contained in Javanese philosophy. This research also seeks to uncover the relationship between symbolic

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aesthetics and moral and cosmological values**,** in accordance with concepts such as *manusa* in the Javanese worldview or *manunggaling kawula lan Gusti*.

4. RESULT AND DISCUSSION

The selection and determination of Kawung batik as a motif applied to various aspects of the architectural design of Yogyakarta International Airport (YIA) is not just based on aesthetics alone, but a very strategic decision when digging deeper into the philosophical meaning and symbolism of Javanese culture contained. In the era of modernity and contemporary architectural technology, Kawung batik becomes a bridge between the past and the present, thus creating local wisdom in a very wide public space. The beauty of this motif is not the only reason for its selection, but it encompasses the power of narrative that reflects harmony, simplicity and balance as well as values that are in tune with the identity and spirituality of Yogyakarta. Looking at the meaning and rules of use has good reasons compared to other batik motifs.

The kawung batik motif has a universal philosophical meaning, symbolizing purity, balance and harmony. The circular pattern in this batik represents the cycle of life and the balance of human life between the physical world and the spiritual world. This symbolism is very relevant to the airport's function as a public space and a gathering point for people from various backgrounds. Unlike other more specialized batik motifs such as Parang or Sido Mukti, the philosophy of kawung batik is broad so that it can be accepted by all groups, making it very appropriate to be applied to airport architectural design.

Historically, Kawung Batik has strong ties with Javanese noble culture. Because in the past this motif could only be worn by kings and high-ranking officials as a symbol of authority and justice. Thus, the application of the kawung motif is not only a visual decoration but also elevates the noble values and majesty of Javanese culture as a living heritage in modern architecture. This motif has spiritual and historical messages that strengthen Yogyakarta's cultural identity as a royal city.

In terms of design, Batik Kawung offers geometric simplicity that is full of meaning. The repeating circle motif makes it easy to apply on a large scale such as the roof or ceiling without losing the essence of its philosophy and in line with the meaning of travel and human movement at the airport, thus symbolizing perfection and sustainability. The flexibility of using the Batik Kawung motif, which is not limited to certain events or circles, makes it ideal to be applied to modern, inclusive public buildings such as airports.

4.1 Concept of Architectural Metaphormosis

A. Concept of Sepasar and Lima Esa

In Javanese culture there is the term *sepasar* concept, the concept of *sepasar* is a time cycle consisting of *legi, pahing, pon, wage* and *kliwon*. The concept of *sepasar is* not only used to determine when is a good time to carry out spiritual and social activities. However, the *sepasar* concept can also be used in economic activities in Javanese society to determine the schedule of market activities. In this concept, traditional markets are often known as *Lima Esa*, where each market will have an operating schedule based on a predetermined market day. Each traditional market will have the opportunity to become a big market, which will be active on one of the *market* unit days, it aims to create a rotation of economic activities, especially in the field of trade to be organized and efficient. With this concept, the community around the five market centers can be ensured that they can access the market throughout the week, without any clashes between large markets.

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The existence of *Lima Esa* makes the distribution of economic activities evenly distributed in each region. Each market center will become the center of attention on a certain day that has been determined, this provides a great opportunity for all regions to become centers of trade. This concept certainly provides a reflection of efficiency in the process of resource distribution and realizes the principle of balance in Javanese culture. Each market day has its own energy and characteristics that affect economic activities and social interactions. The *sepasar* concept is a guide for the community to live a harmonious life between humans, nature and time.

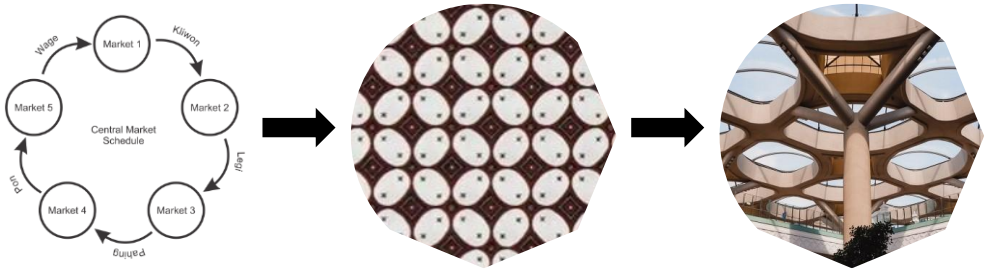


Figure 4.2 Metamorphosis of the Concept of *Sepasar and Lima Esa*
(Source: Personal Analysis, 2025)

The application of the *sepasar* philosophy applied to the Kawung batik motif implemented in the *skylight* at Yogyakarta International Airport (YIA) can be seen with the repetitive and symmetrical Kawung motif pattern. The concept reflects the regular cycle of time and harmony in life that is in line with the concept of sepasar and lima esa. The Batik Kawung motif dominates the roof of the airport, giving the impression of strong local values but also providing modern aesthetic value. Geometric patterns that resemble circular shapes and symmetrical lines that characterize Kawung batik are applied to the roof which is then integrated into the large structure of the roof.

The skylight shape at the airport is planned to be aerodynamic, creating a light and modern impression, making the open space feel wider. The *curvilinear* shape is deliberately designed to facilitate air circulation, natural lighting and provide a spacious and comfortable atmosphere for users.



Figure 4.3 Roof Truss Structure of Yogyakarta International Airport (YIA)
(Source: https://www.instagram.com/bandarayogyakarta?igsh=ZjhuMGp1cGhtNGRh , 2025)

The roof structure of Yogyakarta International Airport (YIA) is designed not only to fulfill its function as a roof, but is designed to highlight aesthetic values and modern technology. By using a large steel *frame* and *space frame* system, the structure creates a wider space as there are no supporting columns, supporting the flexibility of the terminal. The modular system allows for large-scale installation of Kawung batik motifs and simplifies maintenance and

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repair. Thus, this roof structure is a harmonious blend of construction innovation and local cultural values.

B. Mancopat Concept

The concept of *mancopat* or *mancapat* is one of the concepts in Javanese culture. This concept symbolizes the four cardinal directions and a center that is the essence of cosmic balance. The cardinal directions consist of east, west, north and south and the addition of a center which eventually becomes the concept of *mancapat*. In this concept, human life and nature are described as closely intertwined in harmony, where each direction has its own meaning and role. In Javanese cosmology, the four directions are related to natural elements, gods and goddesses and various energies that affect all aspects of human life including spiritual to social life. The center or middle is the position where balance is created, which is a symbol of batik's tranquility and spiritual center.

The structure of Javanese life often applies the concept of *mancapat*, which is implemented both in village layout, architecture and religious activities. As in the arrangement of traditional Javanese villages, houses and public buildings will usually be placed following the concept of *mancapat*, which means that the center of the village (alun-alun or palace) will be in the middle and become the center of the activities of the surrounding community. And of course each direction has its own reflection. The east direction is often considered the direction of life or birth. The west direction symbolizes death. While the south and north directions have their own spiritual meaning reflecting the transition between human and spiritual.

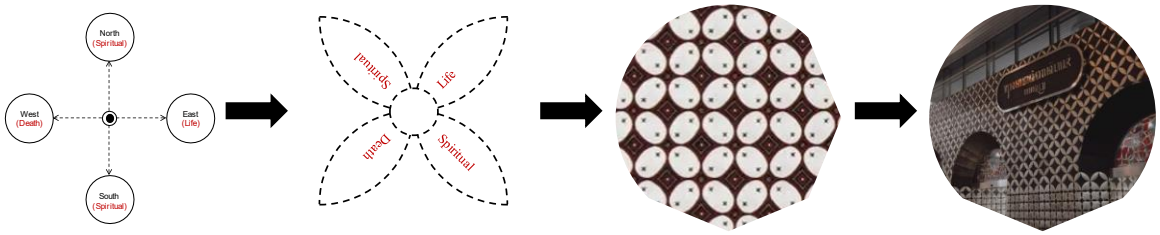


Figure 4.4 Metamorphosis of *the Mancopat* Concept
(Source: Personal Analysis, 2025)

Functionally and symbolically, the placement of the kawung motif on the entrance platform has a hidden meaning. As the starting point of user movement towards the inside of the airport, the entrance functions like a spiritual gateway from the outside world to a transitional space. In this context, the application of Kawung batik motif not only enriches the aesthetic value, but as a form of effort in emphasizing the role of the entrance as a transition center, a reflection of the midpoint in the *mancapat* which is the meeting point between the four directions, as well as a neutral space for all users. Thus, the application of this motif critically shows how Javanese cultural values are not only presented symbolically, but are functionally connected in modern architectural design.

C. Kolang-Kaling Fruit Concept

The meaning of kolang-kaling fruit in Kawung batik speaks of the abundance of benefits and sustainability. Kolang-kaling fruit comes from the palm tree, where every part of the palm tree has its own benefits for everyday human life, both as food, building materials and materials for household needs. The philosophy teaches that every element of life must have a function and be beneficial, both for the environment and for fellow living beings, reflecting the principle of balance and sustainability of nature.

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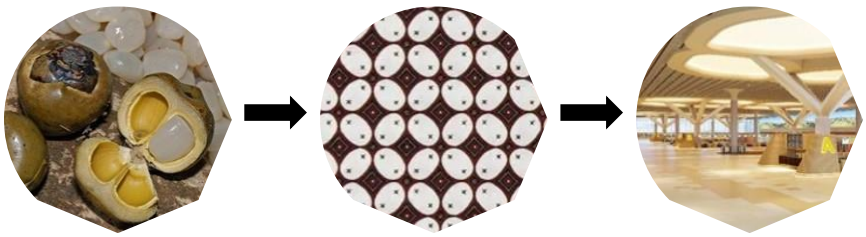


Figure 4.5 Metamorphosis of Kolang-Kaling Fruit Concept
(Source: Personal Analysis, 2025)

The implementation of the Batik Kawung motif on the terminal ceiling is an actual manifestation of these values. Visually, the round shape of the ceiling creates a repetitive pattern resembling a kolang-kaling fruit, reflecting the values of harmony and sustainability. However, more than symbolic, the design also incorporates smart and sustainable architectural functions such as the use of natural lighting systems and hidden acoustic panels that reduce noise. Uniquely, the kawung batik pattern on the ceiling is only applied specifically above the *island counter* area*,* making it a strong and iconic spatial marker. Users will automatically recognize this area through its distinctive ceiling shape, without the need for excessive signage.



Figure 4.6 Roof Truss Structure of Yogyakarta International Airport (YIA)
(Source: *https://www.instagram.com/bandarayogyakarta?igsh=ZjhuMGp1cGhtNGRh* , 2025)

The ceiling structure of the Yogyakarta International Airport (YIA) terminal is designed with a functional approach that is in harmony with aesthetic values and local culture. The structural frame uses a lightweight system, so that the typical curved pattern of kawung batik can be formed easily. The selective placement of the kawung motif on the *island counter* not only reinforces the identity of the space, but also shows how structural and symbolic elements can merge into a harmonious and contextual whole.

D. The concept of Panca-pat

a) The concept of Keblat Papat Lima Pancer

One of the cosmological teachings that teaches about the four main directions (east, west, north and south) surrounding one center (*pancer*) is the concept of *Keblat Papat Lima Pancer*. This concept symbolizes *universal* balance in which each direction has a spiritual meaning that is interconnected and centered on *pancer* which is a symbol of inner harmony and stability.

The east direction is often associated with the beginning or birth, the west direction symbolizes the end or death, the north is related to wisdom and the south symbolizes spiritual purity. While the *pancer* or center is the point of balance, which will be the place where all directions meet and merge, thus creating a stable harmony between the world and the spiritual.

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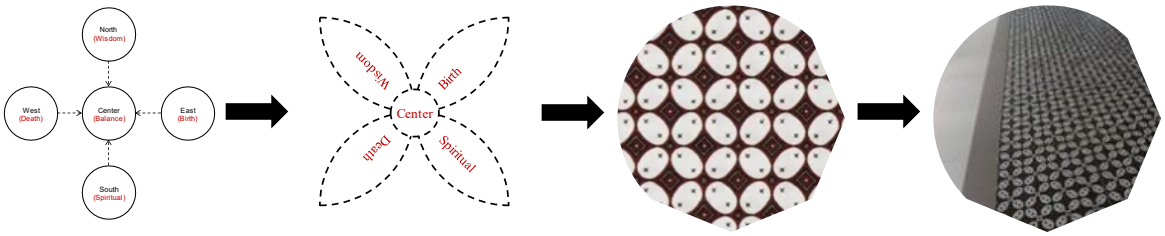


Figure 4. 7 Metamorphosis of the *Keblat Papat Lima Pancer* Concept
(Source: Personal Analysis, 2025)

The implementation of the *keblat papat lima pancer* philosophy is manifested in the floor pattern of the waiting room at the terminal. Batik Kawung motifs are arranged repetitively and centrally, forming a visual pattern that resembles the arrangement of *keblat papat lima pancer,* with symmetrical points pointing towards an imaginary center. This arrangement symbolically depicts a structured orientation of space and direction. As such, the floor not only functions as an activity-defining element, but also serves to visually frame the circulation area of the waiting room without having to use a physical barrier. This creates an orderly space that remains open yet structured.

b) The concept of Sedulur Papat Lima Pancer

The concept of *Sedulur Papat Lima Pancer* is a philosophy that exists in the Javanese tradition. This concept teaches about the existence of four spiritual brothers (*sedulur papat*) that surround the center (*pancer*) as a symbol of human inner balance. These four siblings are likened to the elements that comprise human life from birth to death, namely blood, placenta, amniotic fluid and umbilical cord. These four elements symbolize the spiritual presence that always accompanies and protects humans during their lives. The *pancer* at the center is the core of the balance between the physical and spiritual worlds. This concept expresses the importance of harmony between the individual and their environment in order to create harmony.

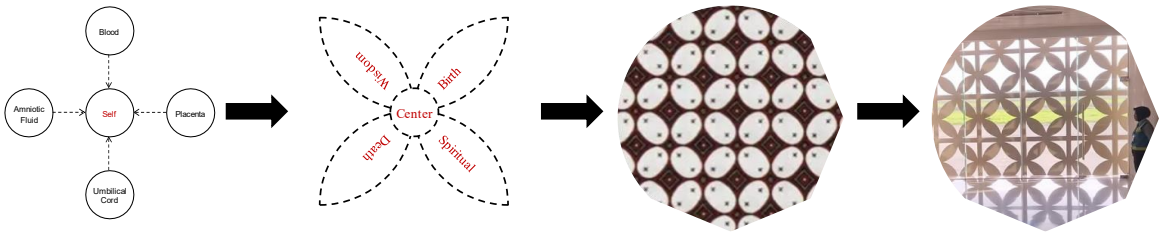


Figure 4.8 Metamorphosis of the *Sedulur Papat Lima Pancer* Concept
(Source: Personal Analysis, 2025)

The implementation of the Batik Kawung motif in the opening adopts a repetitive form of four circles crossing each other and centered on one point, representing the visual structure of the *sedulur papat lima pancer* symbolically. Architecturally, this shape serves as an opening that connects the inner and outer spaces, allowing for interaction between natural light, air and views of the landscape outside the terminal. This reflects the philosophy that humans are always in connection with the elements of life such as earth, water, air and fire which represent the existence of spiritual siblings in the universe. The use of kawung batik motifs in the openings also has a functional function as a light filter system, creating soft and non-dazzling lighting. This is in line with the meaning of pancer as the center of balance, which is to create a space that is not only visually and thermally comfortable, but creates a serene, peaceful and harmonious inner experience.

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c) The concept of Mataram Period Government

The concept of government in the Mataram period consisted of 4 components, namely the *Palace (Center), Kutanegara, Negaragung, Mancanegara* and *Pesisiran*. These components reflect a hierarchical structure that regulates the relationship between the center of power and the surrounding area. *The palace* functions as the center of government that has a symbol of power, while *Kutanegara* is the core area that supports the center, *Neragung* is a wider area but still directly connected to the center, *Mancanegara* is a more distant and autonomous area, while *Pesisir* is a coastal area that has trade and transportation activities.

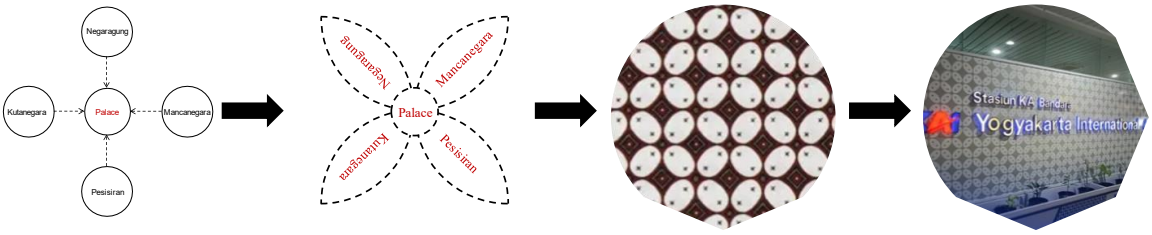


Figure 4.9 Metamorphosis of the Concept of Mataram Period Government
(Source: Personal Analysis, 2025)

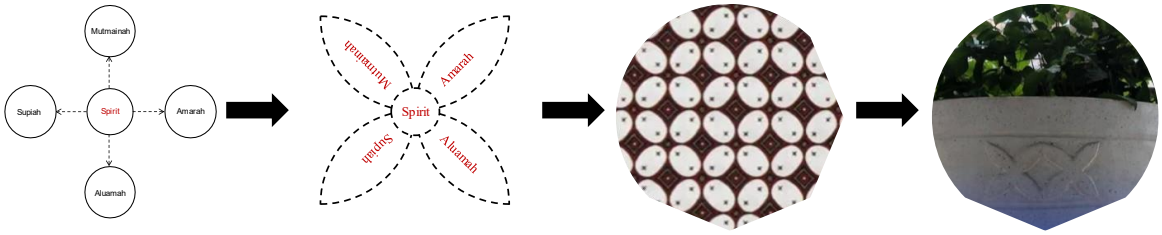
The terminal center is likened to the *Keraton*, where passengers will conduct their main activities such as *check-in*, *boarding* and the central waiting area. *Kutanegara* itself is reflected in the area around the center such as security and commercial facilities that support the main operations. *Negaragung* is then implemented in more distant zones such as parking and logistics. *Mancanegara* covers external areas such as hotels and supporting transportation. And the last is *Pesisir* which is represented by areas that support the airport with other external transportation such as train stations. The application of this concept makes order in the layout of Yogyakarta International Airport (YIA) and creates a balance between the center and the surrounding area.

Kawung batik motifs on the station's architectural elements, such as the interior and exterior walls, become a visual representation of the continuity of Javanese cultural values that unite the center with the periphery. Kawung as a symbol of kolang-kaling fruit signifies usefulness, order and continuity of life. Its application to the *coastal* area *(station)* proves that the cultural philosophy does not stop at the center, but extends to other supporting infrastructure. This shows that the entire YIA area is designed based on the principles of spatial, functional and philosophical integration, just as the Mataram government system regulates its territories with a harmonious but interrelated hierarchy.

d) The concept of 4 Human Desire

In Javanese tradition there are four human desires which include *Mutmainah, Amarah, Aluamah* and *Supiah*, these four points describe the four passions or desires that exist in humans. *Mutmainah* is a good and calm desire that symbolizes inner calm and wisdom. *Amarah* reflects a strong emotional drive and is related to anger or strength. *Aluamah* is a desire related to material or physical desires, such as eating, drinking and possessions. While *Supiah* describes the lust associated with physical desires. In Javanese philosophy, maintaining a balance between these four desires is a key to a meaningful harmonious life.

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Gambar 4.10 Diagram Konsep 4 Hasrat Manusia
(Sumber: Analisis Pribadi, 2025)

The kawung batik motif applied to the terminal area plant pots is a form that represents the Javanese visual philosophy of the four human desires: *Mutmainah*, *Amarah*, *Aluamah* and *Supiah*. These four desires describe the inner drives that exist within humans, and the balance between them is the key to life harmony. The plant pot decorated with the Batik Kawung motif does not only function as a decorative element, but as a symbol of integration between cultural values and spatial functions. In this context, the kawung motif symbolizes a reminder of the importance of managing desire wisely. The pots that support the plants reflect *Mutmainah*, which is tranquility and inner peace, as the plants present a natural and calming atmosphere in the midst of busy activities. While the sturdy shapes of the pots with strong motifs reflect controlled *Anger*, signifying that well-directed emotional strength can be the foundation of stability. On the other hand, the presence of aesthetically pleasing patterned pots fulfills the visual desires and comfort of the space, thus representing *Aluamah* and *Supiah* as desires for physical fulfillment and aesthetic appeal. This confirms that YIA has successfully designed its environment thoroughly from large scale to small details, integrating Javanese teachings into modern design.

5. CONCLUSION

This research shows that the application of Batik Kawung motif in the architectural design of YIA does not only serve as an aesthetic value, but becomes a powerful means to communicate the philosophical values contained in local culture. The Batik Kawung motif, which symbolizes purity, balance and harmony between physical and spiritual elements, becomes a very relevant representation in the context of the airport as a public space that connects diverse individuals from different backgrounds. Thus, Kawung batik serves as a symbol of the importance of creating a bridge between Javanese cultural traditions and the needs of modernity.

The importance of applying philosophical values in architectural design can be seen as an effort to maintain local wisdom in the midst of globalization that tends to override cultural identity. In the context of YIA, the use of Kawung batik motifs in the structure and design not only tells the story of history and tradition, but also implies a commitment to the creation of a space that is sustainable and responsive to social, economic and environmental contexts. This research confirms that architecture can serve as a medium to create immersive experiences for users, while contributing to the preservation of local cultures that are increasingly threatened by global homogenization.

Furthermore, this research opens up space for further exploration of how cultural elements can be integrated in broader architectural design. By considering various aspects of people's lives, such as social, economic and spiritual values, future architecture can be built not just as facilities, but as spaces that carry narratives and meanings, strengthening people's

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relationships with their environment and culture. Future researchers are expected to investigate and apply similar approaches to other architectural contexts, exploring how the integration of cultural values not only enriches the experience of space, but also creates positive social and environmental impacts. This is in line with the vision of sustainable development that values and utilizes local potential to create a more inclusive and harmonious future.

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