

# Semiotic Perspective of Characteristics and Meanings of Hunto Sultan Amai Mosque Ornaments in Gorontalo

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## Abstract

A mosque is a well-known form of architecture in the Islamic community, serving as a center for religious activities and a symbol of Islamic identity. The Hunto Mosque in Gorontalo City, Hohuntonga, which means a gathering place, is known for its beautiful architectural design which owes much to the role of the ornaments adorning the building. This research aims to describe and interpret the characteristics and meanings of the ornaments in the Hunto Sultan Amai Mosque, as well as identify the factors that shape their characteristics. A qualitative method with Roland Barthes' (1986) semiotic approach was employed, and data was gathered through observation, interviews, and documentation. The results reveal that the ornamentation in the mosque consists of geometric and floral shapes, with square patterns and lotus flower motifs, colored in white and gold and made of paint. The most prominent placement of these ornaments is on the mosque wall elements. The square shape has meaning "symbol of physical experience and the physical world of materiality", while the lotus flower represents adaptation and idealism. White signifies purity, while gold symbolizes triumph and power. The characteristics and meanings of the ornaments are formed from Arab and Malay architecture.

*Keywords: Islamic architecture; ornaments; Hunto Sultan Amai Mosque; Gorontalo; semiotics*

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## 1. Introduction

A mosque is a symbol of Islamic heritage and serves as a center for religious activities for Muslims. The importance of mosques to the Muslim community is evident in their grand, beautiful, and monumental architecture [1]. One such mosque that boasts exquisite design and historical artifacts is the Hunto Sultan Amai Mosque in Gorontalo. This mosque is called Hunto, derived from the name of the city of Gorontalo, Hohuntonga, meaning a gathering place. The mosque is named after Sultan Amai, who played a crucial role in spreading the teachings of Islam in Gorontalo and establishing the region's first mosque [2].

The Hunto Sultan Amai Mosque in Gorontalo is renowned for its beautiful architectural design. The beauty of the mosque is not only attributed to its design, but also to the ornaments that adorn the building. These ornaments are not only decorative, but they also carry significant Islamic religious values.

The ornaments in the Hunto Sultan Amai Mosque convey the forms and teachings of Islam, manifested in motifs that do not depict realistic or naturalistic living creatures. These ornaments are historic remnants of Sultan Amai that are hundreds of years old, including the

ornaments located on the pulpit and main pillars of the mosque. The presence of ornaments in the Hunto Mosque is not just for decoration, but they also hold their own meanings and significance.

To understand the meaning behind the ornaments of a building, one can explore semiotics, a field of study that analyzes signs in human life. The author specifically examines the ornaments found in the Hunto Sultan Amai Mosque in Gorontalo from a semiotic perspective, using Roland Barthes theory of signs as a framework (see Fig. 1).

The Hunto Sultan Amai Mosque in Gorontalo has now been designated as a cultural heritage site that must be preserved and maintained by the Ministry of Education and Culture's Center for the Preservation of Cultural Heritage in Gorontalo, as stated by Faiz, M. Hum, the coordinator of the documentation and publication unit of the BPCB Gorontalo during the initial research observation in 2022.

A previous study conducted by [3] on the ornaments of the An-Nur Riau Mosque only focused on the types and forms of ornaments and described their meaning in semiotics. In contrast, this current study focuses on the characteristics of the ornaments (motifs, materials, various shapes, colors, and placement positions), interpreting the meaning of the ornaments in semiotics, and discovering the factors that shape the characteristics of the ornaments in the Hunto Sultan Amai Mosque in Gorontalo.

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Figure 1. Ornamentation in the main hall of Hunto Sultan Amai Gorontalo Mosque

## 2. Literature Review

### 2.1. Mosque

According to Prophet Muhammad (SAW), the mosque is the place where Muslims pray, as he said "The mosque is where you pray." In the Quran, the word "masjid" meaning as mosque, appears 20 times, which is derived from the word "sajada/sujud," meaning to show respect, obedience, and submission [4].

### 2.2. Ornament

Sunaryo [5] defines ornaments as the application of decoration to a work of art in his book entitled "Ornamen Nusantara". The ornaments found on mosque buildings are usually carved or affixed using materials intended for decoration. These ornaments can be manifested on walls or become part of the structural form of the mosque building, such as ornaments found on windows, doors, air vents, and ceilings.

### 2.3. The function of mosque ornament

Basically, the function of ornamentation is not only to fill space without meaning. According to [6], ornaments have several functions:

- (a) Purely aesthetic function, which means that ornaments are used to enhance the appearance of a decorated product and turn it into a work of art.
- (b) Symbolic function, as a decoration for an object and having a certain symbolic value in it according to certain norms (customs, religion, other social systems).
- (c) Constructive technical function, structurally meaning that ornaments can be used as support, reinforcement, connection or strengthening of construction.

### 2.4. Color of ornaments

The color of an ornament is the most important aspect, as it can indicate the origin of the ornament's shape. Color can also provide specific meanings and serve as an identifying characteristic. According to [7], Malay decorative patterns use various colors: (a) yellow to represent grandeur, fertility, and prosperity; (b) green as a symbol of Islam; (c) white for purity and mourning; (d) gold for triumph and power; (e) blue as a symbol of strength in the ocean; (f) black for strength; (g) red for brotherhood, courage, hope, luck, and happiness; (h) brown as a symbol of comfort, simplicity, and classic yet modern aesthetics.

### 2.5. Variety of architectural ornaments

Various types of decorative elements can be found across the world, many of which are celebrated for their artistic value and are associated with their country of origin. Examples include Islamic, Middle Eastern, Indian, Arab, Malay from Indonesia, Chinese, and European ornaments.

These ornaments can be classified into seven architectural styles: (a) Islamic ornamentation, which features geometric shapes such as lines, circles, squares, triangles, spirals, and crosses, as well as calligraphy in various styles such as *koufi*, *naskhi*, *tsuluts*, *farisi*, *riq'ah*, *diwani*, and *rayhani* [8]; (b) Middle Eastern architectural ornamentation shares similar characteristics with Islamic ornamentation, including calligraphic shapes, diamond and arch geometric shapes, arabesque or interlacing designs, tall towers, and majestic domes [9]; (c) Mughal Indian architectural ornamentation showcases calligraphic shapes, geometry, and shapes of living creatures, such as those found on the Taj Mahal building [10]; (d) Arab architectural ornamentation is characterized by arabesque shapes that are often interlaced with lotus/water lily shapes, as well as various geometric shapes such as circles, triangles, squares, hexagons, and octagons [11]; (e) Malay architectural ornaments (floral forms consist of *kaluk pakis*, *lilit kangkung*, *genting tak putus*, sagging flowers, jasmine flowers, mangosteen flowers, clove flowers, melur flowers, china flowers, forest flowers, sunflowers, *Ketola* flowers, *Kala Bukit* flower, *kiambang*, *tampuk pinang*, *pokok kolan*, *pucuk kacang*, *roda bunga*, *roda jangkar*, *pucuk rebung*, dan *sulo lalang*, Meanwhile, the fauna forms consist of horse saddles, ants with cascades, fish, hanging bees, flock of ducks, birds, elbows eagles, snakes, and fighting dragons. Natural shapes such as cloud motifs, star motifs, sun motifs, and various other decorations such as net ornaments, sunlight ornaments, violin trellis ornaments, and *ricih wajid* ornaments [12]; (f) Chinese architectural ornaments (geometric shapes with meander motifs, and animal shapes such as dragons, phoenixes, turtles, lions, deer, bats, and cranes) [13]; lastly (g) European architectural ornaments with distinctive characteristics such as geometric shapes of arches on doors and windows adoption of Islamic architecture, sloping roofs, walls made of *adobe*, porticoes, vertical bars on stairs and balconies or called *balustrade*, and *tympanums* [10].

### 2.6. Semiotics

Semiotics etymologically comes from the Greek word *simeon* which means "sign". Terminologically, semiotics can be defined as the science that studies a wide range of objects and events across cultures as signs [14]. According to Barthes, semiotics as the study of signs and their meanings in various human expressions such as language, art, mass media, music, etc., that can be reproduced or represented for an audience. Roland Barthes, an important figure in semiotics, considered it a part of linguistics and developed the concept of the *Order of Signification* [15]. In simple terms, Barthes' semiotic study can be described as follows:

The first level is denotation, which is the relation between the signifier and signified in a sign, and the sign with its reference, which refers to common-sense or the meaning of the sign that is obvious (the sign that is physically visible, not the meaning contained in the sign). The signifier is the material aspect of a discourse: what is seen, said, or heard. The signified is a sign that explains a 'concept' or 'meaning'.

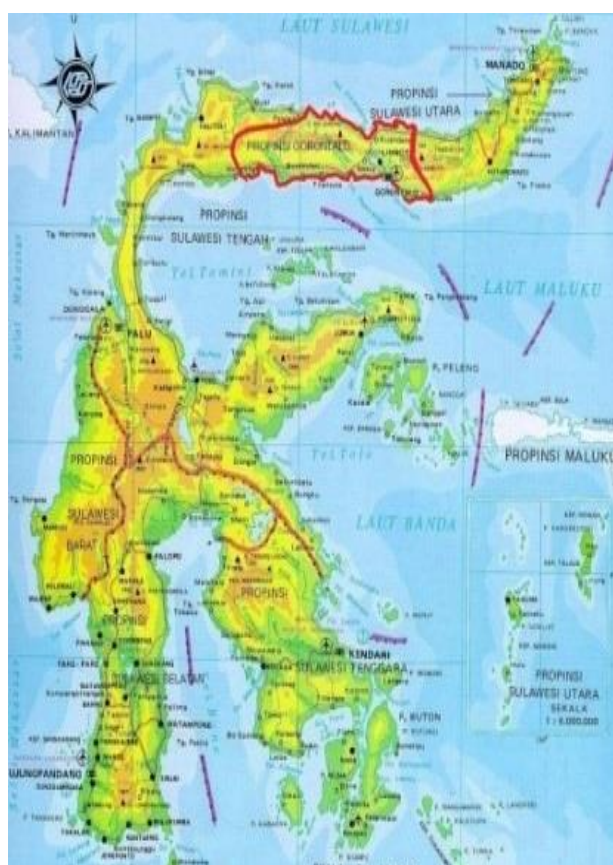
The second level is connotation, which refers to cultural meanings that arise or can also be called meanings that arise due to cultural constructions so that there is a shift, but still attached to the symbol or sign. Barthes (1968) expressed that connotation as an expression of culture.

The level of signification above can explain how myths and ideologies operate in texts through signs, where myths are a message containing an ideology.

In this study, the author used semiotics based on Roland Barthes' theory to examine the Denotative element, which studies the meaning of objects used in a sign, and the Connotative element, which discusses what is intended to be conveyed through a sign in the ornament of Hunto Sultan Amai Mosque in Gorontalo.

### 3. Research Method

The study is conducted in JL. HI. A. R. Konio. Bsc Gorontalo City, Kota Selatan District, Biawu Subdistrict (Figs. 2-4).



Information:  
■ Gorontalo Province

Figure 2. Map of Sulawesi Island



Information:  
■ Residential area  
■ Hunto Sultan Amai Mosque  
■ River of Bone

Figure 3. Map of Gorontalo City

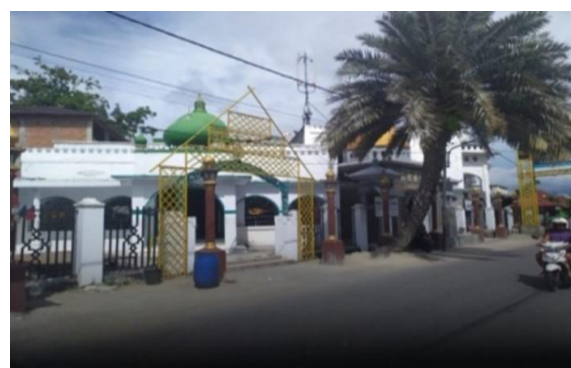


Figure 4. Hunto Sultan Amai Mosque in Gorontalo

It is a qualitative research that uses visual descriptive and explanatory analysis techniques with a semiotic approach. The research period spans two months, from July to September 2022. The data collection methods include observation, interviews, and documentation. The research focuses on the interior ornamentation of the Hunto Sultan Amai Mosque in Gorontalo, specifically examining the characteristics of the wall, window, pillar, pulpit, and mihrab elements, such as color, material, form, motif, and placement position. The study analyzes both the connotative and denotative meanings of these elements based on Roland Barthes' semiotic theory. The characteristics of the mosque's ornaments are shaped by various factors, including Indian, Arab, Malay, Middle Eastern, and Chinese architectures. In this study, there are several limitations, including: (1) the difficulty the authors faced in finding informants with a greater understanding of the architectural history of the Hunto Sultan Amai Mosque in Gorontalo; (2) all informants were unaware of the identity of the first architect who designed the Hunto Sultan Amai Mosque; (3) the authors did not find any specific documents or books that discuss the meaning of the colors of ornaments in the Gorontalo region or the unique ornaments of the Gorontalo region.

### 4. Results and Discussion

#### 4.1. The history of Hunto Sultan Amai mosque, Gorontalo

The Sultan Amai Mosque is a prominent example of Islamic civilization in the Gorontalo Province due to the



crucial role played by Sultan Amai in the growth of Islam in Gorontalo. The residents' culture values harmony and is inspired by nature. Islam entered Gorontalo through the marriage of Raja Amai and Owutango a princess from the Muslim kingdom of Palasa located in Teluk Tomini. The princess had family ties to Ternate's royal family, who were already exposed to Islam, indicating their understanding and desire to govern according to Islamic teachings. "Because of Islam, the form of the kingdom became a sultanate" [2].

Sultan Amai had to convert to Islam before marrying the Muslim princess of the Palasa kingdom. The requirements included (1) the conversion of Raja Amai and the people of Gorontalo to Islam, and (2) the customs and traditions in Gorontalo society must be based on the Quran. To solidify his conversion, Sultan Amai built a mosque as a dowry for his marriage to the princess of Palasa. [2]. As reported by a few interviewees:

".....then the condition for this proposal was accepted by Raja Palasa (the father of Princess Boki Autango) who said it was allowed (his daughter to be proposed by Raja Amai), but you had to convert to Islam and you had to prove it by building a mosque. That's why this mosque was built in 1495, it is related to the wedding dowry." (Samsuri Kaluku, as the Ta'mirul Hunto Sultai Amai Gorontalo Mosque, July 28, 2022).

The mosque underwent many renovations over five centuries, now the white and green building's appearance has been enhanced with contemporary additions like a dome, tower, second floor, and all structures are now made of brick structures [16], confirmed by interviewees:

"the mosque has undergone countless renovations since its establishment, and it has never ceased to be constructed. The only original elements left are the well and the pulpit, as the bedug had been replaced." (Sarif Qidam, as a worshipper of the Hunto Sultai Amai Mosque in Gorontalo, August 4, 2022)

The interview excerpt reveals that the Hunto Mosque has undergone several renovations, with the most notable one taking place inside the mosque. The interior decorations were designed to look like the Ar-Raudha Park located in Masjid al-Haram. Wooden pillars replaced with concrete, collapsed ceiling with gypsum panels. Nevertheless, The unchanged original ornaments in the mosque include the pulpit in the main hall/liwan and the well in front of the support room.

The mosque has an old well in its southern section built using limestone and maleo bird egg whites [16]. As a result of this historical artifact, the mosque has been designated as one of Gorontalo City's Cultural Heritage Sites, as per the regulations outlined in UU No. 11 of 2010, Article 11 on Cultural Heritage.

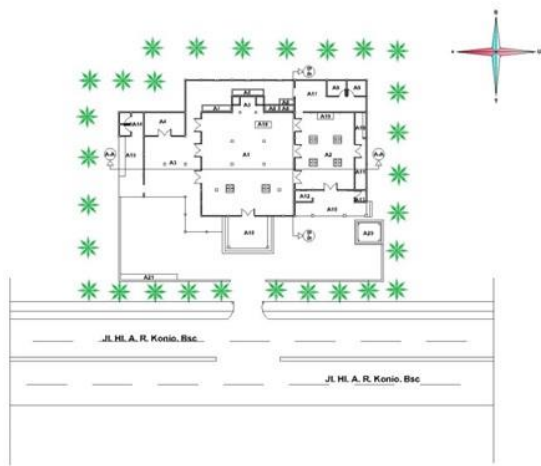
#### 4.2. Layout of the mosque

The mosque's architecture is distinct, evident in the building's corners. The primary prayer hall measures 17 x 12 meters, with a white floor adorned with red lines. The walls are split into two sections: the upper part made of white brick and the lower part covered in 10x20 ceramic tiles, featuring white and red patterns, measuring 57 cm

high. Each wall has an iron window, measuring 2 x 1 meters, with calligraphic decorations in the center. The Hunto Sultan Amai Mosque in Gorontalo features an interior divided into a *liwan* space, a waiting room, a support room, a mihrab, a pulpit, walls, pillars, ceiling, and windows (Fig. 5 and Fig. 6).



Figure 5. Interior ornaments of the mosque. (a) Main hall/liwan, (b) Women's prayer room/pawestren, (c) Supporting spaces, (d) Columns, (e) Mihrab, (f) Mimbar, (g) Walls, (h) Windows, (i) Ceiling



- |                                       |                           |
|---------------------------------------|---------------------------|
| A1 : Main room/liwan                  | A13 : Women's toilet      |
| A2 : Pawestren/women's prayer room    | A14 : Men's toilet        |
| A3 : Additional room/supporting room  | A15 : Men's ablution area |
| A4 : Administration room              | A16 : Terrace             |
| A5 : Mihrab room                      | A17 : Garden              |
| A6 : Tomb of Sultan Amay Gorontalo    | A18 : Mimbar              |
| A7 : Tomb of Sheikh Syarif Abdul Aziz | A19 : Mihrab              |
| A8 : Tomb of the Islamic scholars     | A20 : Tower               |
| A9 : Warehouse                        | A21 : Men's ablution area |
| A10 : Women's ablution area           | A-A : Section A-A         |
| A11 : Kitchen                         | B-B : Section B-B         |
| A12 : Women's ablution area           |                           |

Figure 6. Mosque site plan

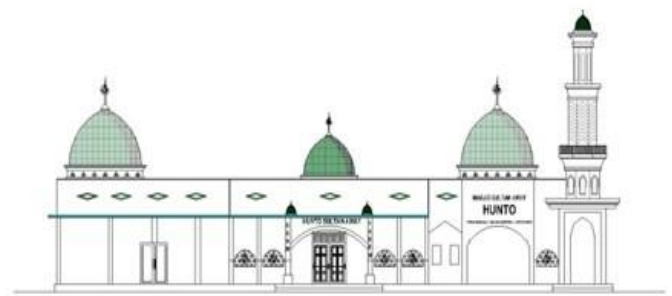


Figure 8. Mosque front view

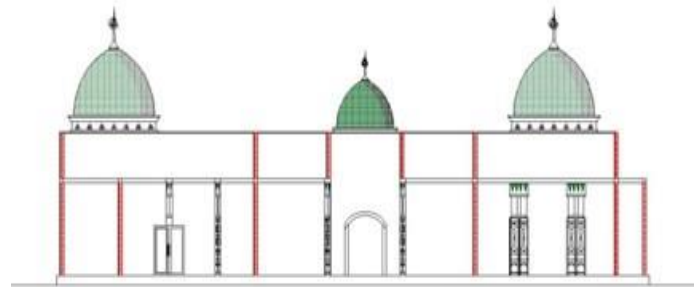
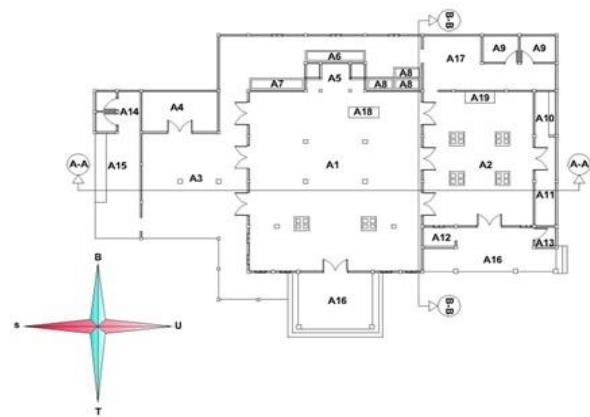


Figure 9. Section A-A of the mosque

#### 4.3. The study of mosque characteristics

The research object focused on the ornaments found in the main prayer hall (A1), women's prayer hall (A2), and support room (A3) with observed elements ranging from the *mihrab*, pulpit, walls, pillars, windows, ceiling, to the windows in each room. (Figs. 7-10).



- |                                       |                             |
|---------------------------------------|-----------------------------|
| A1 : Main room/liwan                  | A12 : Women's ablution area |
| A2 : Pawestren/women's prayer room    | A13 : Women's toilet        |
| A3 : Additional room/supporting room  | A14 : Men's toilet          |
| A4 : Administration room              | A15 : Men's ablution area   |
| A5 : Mihrab room                      | A16 : Terrace               |
| A6 : Tomb of Sultan Amay Gorontalo    | A17 : Garden                |
| A7 : Tomb of Sheikh Syarif Abdul Aziz | A18 : Mimbar                |
| A8 : Tomb of the Islamic scholars     | A19 : Mihrab                |
| A9 : Warehouse                        | A-A : Section A-A           |
| A10 : Women's ablution area           | B-B : Section B-B           |
| A11 : Kitchen                         |                             |

Figure 7. Mosque floor plan

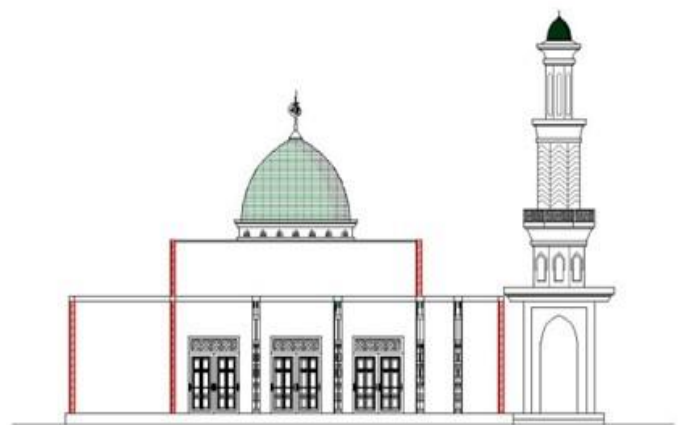









Figure 10. Section B-B of the mosque






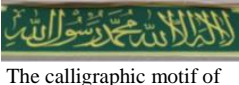

#### 4.4. Characteristics and meanings of mosque ornaments







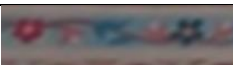
There are a total of 49 observed ornaments in the Hunto Sultan Amay Mosque in Gorontalo, with 34 ornaments located in the main hall (*liwan*) of the mosque, 9 ornaments in the women's prayer room (pawestren), and the remaining 6 ornaments in the supporting spaces. Table 1 summarizes the explanation of the connotative and denotative meanings as well as the types of ornaments found in each room of the Hunto Sultan Amay Gorontalo Mosque.

Table 1. Variety of foreign cultural architectural forms along with their motifs

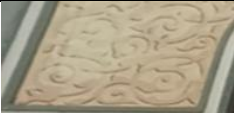





No	Type of Ornament	Form of Ornament Section	Placement Position	Denotative Meaning	Connotative Meaning
1	Chinese Ornaments	 Meander motif	The bottom wall of the window in the main hall of Hunto Sultan Amai Mosque, Gorontalo	Geometric shape of the meander motif resembles yin-yang, made of porcelain/ceramic material, colored in brown with additional red lines.	<i>Yin</i> and <i>yang</i> are symbols in Chinese society that represent the principles of natural forces. <i>Yin</i> is associated with the moon (darkness, water, and feminine principles), while <i>yang</i> is associated with the sun (brightness, fire, and masculine principles). The color brown symbolizes comfort, simplicity, and classic yet modern, while the color red represents brotherhood, courage, hope, luck, and happiness.
2	Middle East Ornament	 Calligraphy Khat Naskhi motif featuring an excerpt from Q.S Ali 'Imran ayat 190	The upper wall of the main hall of Hunto Sultan Amai Mosque, Gorontalo	The calligraphy is in Khat Naskhi of Q.S Ali 'Imran ayat 190. It is made of paint, colored in blue as the base color, with white color on the calligraphy.	Surah Ali 'Imran (3:190) contains signs of the greatness of Allah SWT, which include the creation of mankind and the universe, as well as the alternation of day and night. The color blue symbolizes the power of the ocean, while white represents purity.
3	Middle East Ornament	 Calligraphy Khat Naskhi motif featuring an excerpt from Q.S Al-Anam ayat 98	The upper wall of the main hall of Hunto Sultan Amai Mosque, Gorontalo	The calligraphy is in Khat Naskhi of Q.S Al-Anam ayat 98. Made of paint, colored in green as the base with white color on the calligraphy's writing.	The verse from Surah Al-Anam: 98 concludes that the signs of Allah's greatness are known only to those who believe in Allah SWT. The color green symbolizes the identity of the Islamic religion.
4	Arab and Middle East Ornament	 Basic square/rectangle pattern and Calligraphy Khat Naskhi motif featuring an excerpt from Q.S Al-Fatihah ayat 1-7	The wall of the Mihrab in the main hall of Hunto Sultan Amai Mosque, Gorontalo	The ornament is shaped in a square and filled with calligraphy in the Khat Naskhi reciting ayat 1-7 of Surah Al-Fatihah. It is made of paint, colored in white as the base color, black for the calligraphy, and gold for the square shape.	The square pattern, which is given the meaning of "Symbol of physical experience and the physical world of materiality" meaning "A symbol of real-life experiences and the physicality of the world". This ornament features the theme of Ummul Qur'an (Q.S Al-Fatihah:1-7) which is the essence of the entire Qur'an. The calligraphy is written in a cursive Khat Naskhi, which is a rounded and easily readable script. The color white symbolizes purity, black symbolizes power, and gold symbolizes glory and authority.
5	Arab and Middle East Ornament	 Basic circle pattern and calligraphy Khat Diwani motif featuring Ar-Rahman	The side wall of the Mihrab in Hunto Sultan Amai Mosque, Gorontalo	Geometrically shaped ornament with circular patterns and calligraphy. The calligraphy is in Khat Diwani and features one of the Asmaul Husna, which is Ar-Rahman. Made of paint, colored with a blue base and white on the edges of the circles and the calligraphy.	The circular pattern ornament is given the meaning of "Symbol of eternity, perfect expression of justice". The calligraphy which reads Ar-Rahman means "The Most Compassionate". The Diwani style used in the calligraphy is an Ottoman writing pattern. The color blue symbolizes power in the ocean, while the color white symbolizes purity.
6	Middle East Ornament	 Calligraphy Khat Tsuluts motif featuring an excerpt from Q.S Al-Baqarah ayat 261	The wall of the Mihrab in the main hall of Hunto Sultan Amai Mosque, Gorontalo	The calligraphy on this ornament uses the Khat Tsuluts and features a verse from Surah Al-Baqarah: 261. It is made of paint, colored with a red base and gold on the calligraphy.	The use of Tsuluts script in the calligraphy is as an ornamental writing on the walls of the interior of the mosque. The verse from Surah Baqarah: 261 means that whatever a servant (human being) does will receive rewards from Allah SWT in accordance with their deeds. The gold color symbolizes triumph and power, while the red color symbolizes brotherhood, bravery, hope, luck, and happiness.
7	Middle East Ornament	 Calligraphy Khat Tsuluts motif featuring an excerpt from Q.S Al-Fath ayat 29	The wall of the Mihrab in the main hall of Hunto Sultan Amai Mosque, Gorontalo	The calligraphy on this ornament uses the Khat Tsuluts and features a verse from Surah Al-Fath: 29. It is made of paint, colored with a green base and gold on the calligraphy.	The calligraphy comes from the Tsuluts script, which is used as ornamental writing on the walls of the interior of the mosque. The verse from Surah Al-Fath: 29 means that if a person does good deeds, even as small as a mustard seed, Allah will reward them by multiplying their good deeds. The gold color symbolizes triumph and power, while the green color symbolizes the Islamic religion.












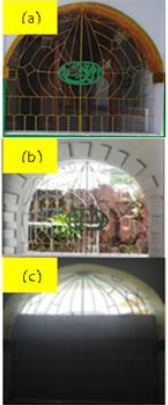
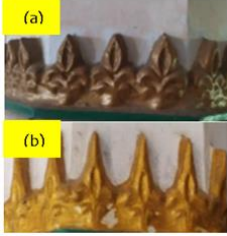
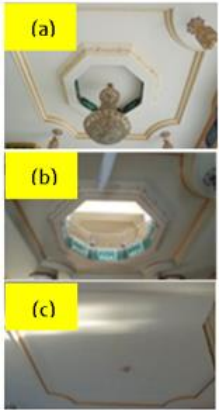

No	Type of Ornament	Form of Ornament Section	Placement Position	Denotative Meaning	Connotative Meaning
8	Middle East Ornament	 Calligraphy Khat Tsuluts motif featuring an excerpt from Q.S Al-Ankabut ayat 45	The upper wall of the window in the main hall of Hunto Sultan Amai Mosque, Gorontalo	The calligraphy style used is the tsuluts script, featuring a verse from Surah Al-Ankabut ayat 45. Made of paint, with a dominant color scheme of red and gold.	The meaning Surah Al-Ankabut ayat 45 is that reading the Quran and performing prayers are commands from Allah. The calligraphy is derived from the tsuluts script, which is a decorative writing style found on the walls of the interior spaces of mosques. The color red signifies brotherhood, courage, hope, luck, and happiness, while gold represents triumph and power.
9	Middle East Ornament	 Calligraphy Khat Tsuluts motif featuring an excerpt from Q.S Al-Baqarah ayat 144	The upper wall of the Mihrab in the main hall of Hunto Sultan Amai Mosque, Gorontalo	The calligraphy style used is the tsuluts script, featuring a verse from Surah Al-Baqarah: 144. Made of paint, with a dominant color scheme of brown and gold.	The calligraphy is derived from the tsuluts script, which is a decorative writing style found on the walls of the interior spaces of mosques. Surah Al-Baqarah ayat 144 talks about the direction of prayer being changed towards the Ka'bah as a decree from Allah SWT. The color brown symbolizes comfort, simplicity, and classic yet modern design, while gold represents triumph and power.
10	Middle East Ornament	 The calligraphic motif of the Tsuluts script featuring an excerpt from Quranic verse Al-Baqarah:255 (Ayat Kursi).	The interior dome walls of the Hunto Sultan Amai Mosque, Gorontalo.	The calligraphic form employed is of the Tsuluts Khat/script, which is characterized by the utilization of a segment from the Quranic verse Al-Baqarah: 255. The medium of creation is paint, while the color scheme comprises red as the primary hue, with white accentuating the calligraphic lettering.	The calligraphic inscription is derived from the Tsuluts script, which is used for decorative purposes on the interior walls of mosque buildings. The verse Al-Baqarah: 255, also known as the "Ayat Kursi," illustrates the omnipotence of Allah the Almighty in all matters. The color red is indicative of fraternity, bravery, optimism, good fortune, and bliss, while white is a representation of purity.
11	Middle East Ornament	 The calligraphic motif of the Tsuluts script featuring an excerpt from Quranic verse Al-Ahzab:21	The upper section of the Mihrab Pawestren at the Hunto Sultan Amai Mosque, Gorontalo.	The calligraphic form utilized is the Tsuluts script, featuring a segment from Quranic verse Al-Ahzab:21. Created using paint as a medium, the calligraphic lettering is colored predominantly in green and yellow.	The calligraphic writing is derived from the Tsuluts script, which is a decorative script found on the interior walls of mosque buildings. The segment from Quranic verse Al-Ahzab:21 describes how Prophet Muhammad SAW is the role model for those who seek Allah's mercy on the Day of Judgment. Green signifies the color associated with Islam, while yellow represents magnificence, fertility, and prosperity in life.
12	Middle East Ornament	 The calligraphic motif of the Tsuluts script featuring an excerpt from Quranic verse Al-Isra:81	The upper walls of the Pawestren section at the Hunto Sultan Amai Mosque, Gorontalo.	The calligraphic form utilized is the Tsuluts script, featuring a segment from Quranic verse Al-Isra: 81. Created using wood and paint as a medium, the calligraphic lettering is colored in red, with gold ornamentation and edging	The calligraphic writing is derived from the Tsuluts script, which is a decorative script found on the interior walls of mosque buildings. The segment from Quranic verse Al-Isra:81 describes the distinction between truth and falsehood. Red signifies brotherhood, courage, hope, luck, and happiness, while gold symbolizes triumph and power
13	Middle East Ornament	 The calligraphic motif of the Tsuluts script featuring the declaration of faith (Shahada)	The upper walls of the supporting room in the Hunto Sultan Amai Mosque, Gorontalo	The calligraphic writing is in the Tsuluts script, featuring the recitation of the tahlil as part of the declaration of faith. It is painted using green as the primary color, and yellow for the calligraphic writing.	Tsuluts calligraphy is a form of decorative writing that is often found on the inner walls of mosque interiors. The statement of faith, or Tauhid, is the key to open the gates of paradise. By worshipping only Allah, one can achieve the level of piety, as stated in the Quranic verse Al-Baqarah: 21. The color yellow symbolizes magnificence, fertility, and prosperity in life, while green is commonly associated with Islam.
14	Arabic and Malay Ornament	 The basic pattern of a circle and the motif of a sunflower	Plafon Mihrab Liwan Masjid Hunto Sultan Amai, Gorontalo	The geometric shape is that of a circle and the floral shape is that of a sunflower. Made from polycarbonate (PC) material, colored in gold, yellow, white, and reddish-brown	The basic pattern ornament in the shape of a circle, given the meaning: 'Symbol of eternity, perfect expression of justice,' while the sunflower motif symbolizes peace, harmony, and a comfortable hope for its inhabitants. The color gold symbolizes triumph and power, yellow represents grandeur, fertility, and prosperity in life, white represents purity, and the reddish-brown color combines the meanings of red and brown, where red represents fraternity, courage, hope, luck, and happiness, while brown symbolizes comfort, simplicity, classic but still modern

No	Type of Ornament	Form of Ornament Section	Placement Position	Denotative Meaning	Connotative Meaning
15	The Arabic, Middle Eastern, and Malay ornament	 The arch motif (Arab), the calligraphy motif of Kufic script with a fragment from verse 56 of Surah Al-Ahzab (Middle Eastern), and the creeping water spinach motif (Malay)	The Mihrab Liwan Gateway of Hunto Sultan Amai Mosque, Gorontalo	The geometric shape of the arch motif. Its floral shape is creeping water spinach, and its calligraphic form is from the Kufic script reciting a verse from Surah Al-Ahzab:56. Made from paint, it is colored with a white base, gold for the arch lines, green for the calligraphic writing, and yellow for the floral ornament part	The arch motif symbolizes elegance, movement, and growth. The creeping water spinach motif has the meaning of an unquenchable spirit, always moving forward despite obstacles, but with goals adjusted to the prevailing conditions. The Kufic script is called “khath Muzawwa”, which is an Arabic writing that has an angular shape. The excerpt from Surah Al-Ahzab: 56 urges human beings to always send blessings and greetings to the Prophet Muhammad, who is the last prophet (the prophet of the end times). Gold represents triumph and power, white represents purity, green represents the color that is synonymous with Islam, and yellow represents grandeur, fertility, and prosperity in life
16	Arabic and Malay Ornament	 The geometric shape of the basic pattern is the curve, while the floral shape is the Clove Flower motif	The wall of the Mihrab Liwan in the Hunto Sultan Amai Mosque, Gorontalo	The floral shape originates from the Clove Flower motif, while the geometric shape is the curve. It is made of a material called paint and colored with a base color of blue, with gold lines on the curve, and green and blue colors on the ornamental growth	The motif of the arch represents elegance, movement, and growth. When associated with the carnation flower, it signifies grandeur. The color gold symbolizes triumph and power, while green represents the identity of Islam. The color blue represents strength in the ocean
17	Arabic and Malay Ornament	 The geometric shape of the basic pattern is an arch, while the floral shape is derived from the clove flower	Mihrab Pawestren in the Back Gate of Hunto Sultan Amai Mosque, Gorontalo	The geometric shape of the design consists of a curved motif, while the floral shape is that of a clove flower. The design is composed of a base material and is colored using paint, with red used for the edges of the curved lines, green for the edges of the clove flower ornamentation, and pink for the clove flower ornamentation itself.	The curved motif symbolizes elegance, movement, and growth. When combined with the clove flower ornamentation, it represents grandeur. The use of green represents the Islamic faith, while red symbolizes brotherhood, courage, hope, luck, and happiness. The pink color has no specific meaning but is used for aesthetic purposes, and the use of white represents purity.
18	Malay Ornament	 The natural form is patterned after clouds.	The dome ceiling in Hunto Sultan Amai Mosque, Gorontalo	The dome is shaped like a natural cloud and is colored white. The base material used is paint, with blue as the dominant color. This dome ornamentation is an adaptive representation of the original sky that is present in Masjidil Haram.	The cloud motif in this ornamentation does not have any specific meaning but is used as an adaptation of the original cloud shape. The color white represents purity, while blue symbolizes power in the ocean.
19	Malay Ornament	 The natural form is patterned after a crescent moon.	The gateway to the Minbar in the Hunto Sultan Amai Mosque, Gorontalo.	The natural shape of the ornamentation is in the form of a white crescent moon and is made of lingua wood.	The natural ornamentation of the crescent moon is often combined with a star motif, signifying devotion to Allah the Almighty. The color white symbolizes purity.
20	Malay Ornament	 The fauna motif depicts bees hanging on a garden blossom.	The ceiling surrounding the dome in the Hunto Sultan Amai Mosque, Gorontalo.	The fauna ornamentation features a hanging motif of bees with a combination of flower buds. The base material used is gypsum ceiling, with a dominant color of gold and green.	The fauna ornamentation features a hanging motif of bees with a combination of flower buds. The base material used is gypsum ceiling, with a dominant color of gold and green.
21	Malay Ornament	 The floralis motif is shaped like forest flowers.	The inner wall of the dome in the Hunto Sultan Amai Mosque, Gorontalo.	The floral ornamentation features colorful forest flowers with different colors for each flower, using paint as the base material, dominated by blue and red.	The Forest Flower motif symbolizes diversity in community life. The color red represents brotherhood, courage, hope, luck, and happiness, while the color blue symbolizes strength and power in the ocean.




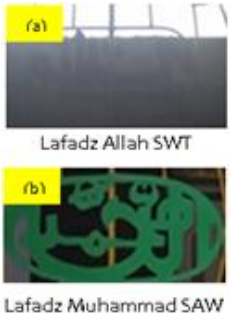




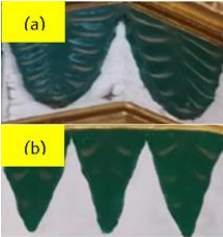
No	Type of Ornament	Form of Ornament Section	Placement Position	Denotative Meaning	Connotative Meaning
22	Malay Ornament	 The floralis motif is shaped like unbroken roof tiles.	The upper section of the gateway to the Mihrab in the Liwan area of the Hunto Sultan Amai Mosque.	The roof ornamentation features an unbroken pattern of flower motifs, made of cement and colored with a base color of gold.	The unbroken pattern of roof tiles symbolizes the difficulties of human life, as difficult times are not permanent and will eventually give way to better times. Similarly, good times will not last forever either. The use of the color gold represents triumph and power.
23	Malay Ornament	 The floralis motif is shaped like Ketola flowers.	The ceiling of the Mihrab in the Liwan area of the Hunto Sultan Amai Mosque, Gorontalo.	The floral pattern used in this ornamentation is based on the shape of the ketola flower. It is made from polycarbonate material and features gold coloration around the edges of the ornament, with a green and yellow color scheme forming the basis of the ketola flower motif.	The motif of the ketola flower has a symbolic meaning of beauty. The color gold represents glory and power, the color green represents the identity of Islam, and the color yellow symbolizes majesty, fertility, and prosperity in life. The ornament is made of PC (polycarbonate) material and is colored with gold around the ornament, while green and yellow colors underlie the motif of the ketola flower.
24	Arab and Malay Ornament	 The basic pattern of square, arch, and lotus flower (Arab), as well as the "kaluk pakis" motif (Malay).	The upper section of the Pawestren Mihrab in the Hunto Sultan Amai Mosque, Gorontalo.	The geometric shape of the motif consists of squares and curves, while the floral shape is composed of lotus flowers and "kaluk pakis" motifs. It is made of paint and colored with white and black on the curved parts, gold and red on the lotus flower ornament, and white on the "kaluk pakis" ornament.	The basic pattern is in the form of a square and carries the meaning of "Symbol of physical experience and the physical world of materiality," while the curvature motif symbolizes elegance, movement, and growth. The "Kaluk pakis" motif has symbolic meaning to suggest fertility and prosperity. The lotus flower's meaning teaches us about adaptation and idealism. White represents purity, black represents strength, and gold represents triumph and power.
25	Malay Ornament	 The fauna motif depicts a flock of ducks.	The upper section of the entrance to the Liwan Mosque in Hunto Sultan Amai, Gorontalo.	The fauna motif takes the form of a flock of ducks arranged in the shape of the letter S. It is made of linggua wood and predominantly white in color.	The motif of a flock of ducks holds meanings of mutual cooperation, bravery, togetherness, familial bond, solidarity, and freedom. The color white symbolizes purity.
26	Arabic, Middle East, and Malay Ornament	 The design includes geometric patterns of squares and circles (Arabic), floral motifs of jasmine flowers (Malay), and calligraphic designs of the names Allah and Muhammad in the khat tsuluts script.	The entrance pillars of the Liwan Mosque in Hunto Sultan Amai, Gorontalo.	The geometric motif consists of circular patterns containing calligraphy of the Tsuluts script with the words of Allah and the Prophet, as well as square shapes. The floralis motif features jasmine flowers. The materials used in its construction are paint and cement, and it is primarily colored in white with green edges, while the calligraphic script is in gold and the floral ornamentation is predominantly green.	The square pattern is given the meaning of "Symbol of physical experience and the physical world of materiality", representing the tangible and material aspects of the real world. The circular pattern is given the meaning of "Symbol of eternity, perfect expression of justice", representing the eternal and perfect expression of justice. The jasmine flower symbolizes purity. The calligraphic script of Allah the Almighty and the Prophet Muhammad SAW is an integral part of most ornaments found in every mosque, and is written in the Tsuluts script as decorative writing on the inner walls of the mosque. The color green represents the identity of Islam, while the color gold represents victory and power, and the color white symbolizes purity
27	Malay Ornament	 The floral pattern is a combination of lotus and water lily flowers.	The supporting room walls of the Hunto Sultan Amai Mosque, Gorontalo.	The basic form of this motif is the jasmine flower, but its interior is filled with lotus flowers or lotus vines. It is made of paint and is colored green for the jasmine flower, while the interior with the lotus vines is painted yellow.	The meaning of lotus flowers teaches us about adaptation and idealism. The meaning of jasmine flowers is the same as the meaning of jasmine flowers, which symbolizes purity. The color yellow symbolizes grandeur, fertility, prosperity in life, and the color green is synonymous with Islam.

No	Type of Ornament	Form of Ornament Section	Placement Position	Denotative Meaning	Connotative Meaning
28	Middle East Ornament	 The calligraphy is written in Kufic script with the words of Asmaul Husna	The central part of the ceiling in the Pawestren of the Hunto Sultan Amai Mosque, Gorontalo	The calligraphy shape is from the Kufic style, features the Asmaul Husna (the names of Allah), written in white color with a green background, and made of paint material. The ornament lines are adorned with gold color on the edges.	The Asmaul Husna has its own special characteristics, one of which is as a prayer. The Asmaul Husna that appears in this ornament are Ar-Raḥîmu, which means The Most Compassionate, Al-Maliku, which means The Supreme Ruler, and lastly Al-Quddûsu, which means The Most Holy. The calligraphy is written in khat koufi, which is another name for khath Muzawwa, an Arabic script that has an angular shape. The green color symbolizes the identity of Islam, while gold represents glory and power, and white represents purity.
29	Arabic and Middle East Ornament	 The basic pattern of the design features curved lines and is accompanied by the calligraphy of Kufic script with the words "Shalawat Fatimah Az Zahrah"	The side entrance of the Mihrab Pawestren of the Hunto Sultan Amai Mosque, Gorontalo	The calligraphy form is from the Khat Koufi style, featuring the words of the Shalawat Fatimah Az-Zahra. The calligraphy is made of cat material, colored with a white base color, and decorated with gold on the curved lines and green on the calligraphic text.	The curved motif represents elegance, movement, and growth. The calligraphy inside it, written in the khat koufi style, contains the Shalawat Fatimah Az-Zahra. It is made of paint and colored in white as the base color, with gold on the curved lines and green on the calligraphic writing. The companions of the Prophet Muhammad, who generally had their own version of Shalawat, mention the contents of the calligraphy in various narrations. Similarly, Sayidah Fatimah, the daughter of Prophet Muhammad, composed her own version of Shalawat, which is mentioned in the book Al-Ibriz Min Kalami Sayyidi Abdil Aziz by Ahmad Ibnul Mubarak Al-Maliki. The green color symbolizes the identity of Islam, while the gold color represents glory and power, and the white color symbolizes purity.
30	Arabic Ornament	 The geometric shape is a vertical line motif.	The column of the Mihrab Liwan of Masjid Hunto Sultan Amai, Gorontalo	The ornament shape is in the form of vertical line motifs that are colored in gold. It is made from shaped cement.	The motif of straight lines conveys the meaning of strength and resistance. Vertical straight lines signify stability, strength, or grandeur. The color gold symbolizes victory and power.
31	Arabic Ornament	 The geometric shape of the basic triangle motif pattern	"The roof of the pulpit in the Hunto Sultan Amai Mosque, Gorontalo	A geometric shape with an isosceles triangle motif. Colored in gold and made of lingua wood.	The fundamental design features a triangular shape, which symbolizes humanity, consciousness, and the principle of harmony. The color gold is used to represent triumph and power.
32	Arabic Ornament	 The basic pattern motif is in the form of a circle	The bottom part of the main pillar in the Liwan of Hunto Sultan Amai Mosque, Gorontalo.	The geometric shape features a large, thin circle motif with smaller circles inside that resemble egg yolks. Both are colored in gold and white, and made from molded cement.	The basic pattern is in the shape of a circle, with the meaning of 'Symbol of eternity, perfect expression of justice'. The color white symbolizes purity, while the color gold represents triumph and power.
33	Middle East ornament	Kufic calligraphy with the phrase/word of  Baabul Hijrah  Baabul Marwah  Baabul Malik	The upper section of the door wall located adjacent to the Liwan in the Hunto Sultan Amai Mosque, situated in Gorontalo.	The calligraphic style is in the Kufic script, featuring the Arabic names of the doors in Masjidil Haram. The writing is created using paint and colored in a base shade of blue, with the calligraphic inscription appearing in white.	The calligraphy features the names of the doors in Masjidil Haram, specifically Baabul Hijrah, Baabul Marwah, and Baabu Malik. These doors are commonly used as meeting places for congregants. The calligraphic script used is in the Kufic style, also known as khath Muzawwa, characterized by its angular and geometric appearance. The color white represents purity, while blue symbolizes power and strength in the ocean.
34	Middle East Ornament	Kufic calligraphy with the phrase/word of 'Baabus Salam'	The upper part of the entrance wall adjacent to the Liwan in Hunto Sultan Amai Mosque, situated in Gorontalo	The calligraphic style used on the upper part of the entrance wall adjacent to the Liwan in Hunto Sultan Amai Mosque, situated in Gorontalo, features the Arabic phrase from one of the largest doors in Masjidil Haram, Baabus Salam. The writing is created using paint and	The calligraphy is in the Kufic script, featuring the Arabic name "Baabus Salam" which is one of the largest gates in Masjid al-Haram, meaning "Gate of Peace". This gate is located between Mount Safa and Marwah. The writing is created using paint and colored in a base shade of blue, with the calligraphic inscription appearing in white. The calligraphic style is in the Kufic script, which is also known as "Khath Muzawwa," a form of Arabic writing with angular shapes. The color white represents purity and the color blue symbolizes power in the ocean.

No	Type of Ornament	Form of Ornament Section	Placement Position	Denotative Meaning	Connotative Meaning
				colored in a base shade of blue, with the calligraphic inscription appearing in white.	
35	Arabic Ornament	 <p>Geometric pattern of Prismatic/rhythmic Curves Motif</p>	The lower part of the main pillar of the Liwan in the Hunto Sultan Amai Mosque, Gorontalo	The lower part of the main pillar in the Liwan of the Hunto Sultan Amai Mosque in Gorontalo features a geometric shape with a prismatic motif. The ornament is made from shaped cement and colored with a white base and red hues on the prismatic motif	The prism motif or rhythmic curve symbolizes gracefulness and elegance, while the white color represents purity. The red color signifies brotherhood, courage, hope, luck, and happiness.
36	Arabic Ornament	<p>Geometric pattern of Prismatic/rhythmic Curves Motif</p> 	<p>(a) The front window of the Liwan of Hunto Sultan Amai Mosque, Gorontalo.</p> <p>b) The side window of the Liwan of Hunto Sultan Amai Mosque, Gorontalo.</p> <p>c) The Pawestren window of Hunto Sultan Amai Mosque, Gorontalo.</p>	It has a geometrical shape with a prismatic/rhythmic curve motif. It is made of iron and colored in gold on the iron frame of ornaments (a) and (b), while ornament (c) is white in color and made of iron.	The prismatic/rhythmic curve motif represents gracefulness and flexibility. The color gold symbolizes prosperity, victory, and power, while the color white represents purity and sincerity
37	Malay Ornament	<p>The floral motif of Bamboo Shoot</p> 	<p>(a) The upper pillar of the Pawestren section of the Hunto Sultan Amai Mosque, Gorontalo</p> <p>(b) The upper pillar of the supporting room of the Hunto Sultan Amai Mosque, Gorontalo</p>	The floralis form of the bamboo shoot motif. Made of carved iron material and predominantly colored in gold.	The bamboo shoot motif represents fertility and happiness in human life. The "Bamboo Shoot" motif is a form of decoration made from the enrichment of young bamboo stems or shoots. The color gold symbolizes triumph and power.
38	Arabic Ornament	<p>The geometric shape of the basic octagonal pattern motif.</p> 	<p>(a) Ceiling of the entrance door of the Liwan of Hunto Sultan Amai Mosque in Gorontalo.</p> <p>(b) Middle ceiling of the Pawestren of Hunto Sultan Amai Mosque in Gorontalo.</p> <p>(c) Ceiling of the supporting rooms of Hunto Sultan Amai Mosque in Gorontalo.</p>	It has a geometric shape with an octagonal basic pattern motif. Made of gypsum ceiling material and colored with a white base and gold on the octagonal geometric shape.	The basic pattern is in the form of an octagon or polygon, with the meaning of "Symbol of the God light, spreading the Islamic Faith". The color gold represents glory and power, while white represents purity. The pattern is made of gypsum ceiling and is colored with a white base and gold on the octagonal geometric shapes.
39	Malay Ornament		The wall of the mihrab in the Liwan of	The floral ornament shape is called "Kaluk Pakis". It is made of painted material	The "kaluk pakis" ornament motif carries a symbolic meaning to imply fertility and prosperity. The blue color represents the power of the ocean, while the gold color



No	Type of Ornament	Form of Ornament Section	Placement Position	Denotative Meaning	Connotative Meaning
		The floral motif called "Kaluk Pakis"	the Hunto Sultan Amai Mosque, Gorontalo.	with gold color on the edges of the ornament, blue as the base color, and white.	represents victory and power, and the white color symbolizes purity. It is made of painted material, with gold color on the edges of the ornament, blue as the base color, and white color as well.
40	Malay Ornament	 The floral motif called "Lilit Kangkung"	The side part of the Minbar of Hunto Sultan Amai Mosque, Gorontalo.	The floral motif has the shape of a creeping water spinach, called "lilit kangkung" in Indonesian. It is made of Linggua wood and colored with gold.	The <i>lilit kangkung</i> ornament has a symbolic meaning of an unyielding spirit, to keep moving forward despite obstacles, but with goals adapted to the current circumstances. The color gold represents triumph and power.
41	Malay ornament	 The climbing plant shape in Javanese language is called "Lung-Lungan".	The gateway of the Mimbar in Hunto Sultan Amai Mosque, Gorontalo.	The floral motif of lung-lungan or climbing plants is painted with gold color and made of linggua wood.	The ornamental carving of climbing plants has a symbolic meaning of beauty and a hidden message to convey to the visitors who come to pray to always care about the beauty of their surroundings. The color gold represents triumph and power.
42	Malay Ornament	The floral motif called "Tampuk manggis" 	(a) Column at the entrance door of Liwan in Hunto Sultan Amai Mosque, Gorontalo (b) Side column of the mihrab in Hunto Sultan Amai Mosque, Gorontalo	The floral shape of the <i>tampuk manggis</i> motif. Made of paint and painted predominantly in gold color.	The floral form of "tampuk manggis" motif is very similar to the form of mangosteen fruit before it becomes a fruit, and it signifies grandeur. The gold color symbolizes triumph and power.
43	Middle East ornament	Khat Rayhani calligraphy  Lafadz Allah SWT Lafadz Muhammad SAW	(a) The window of the Pawestren room in Hunto Sultan Amai Mosque, Gorontalo. (b) The front window of the Liwan in Hunto Sultan Amai Mosque, Gorontalo.	The calligraphy is in the Rayhani style and features the words "Allah" and "Muhammad." It is made of iron and colored in green.	This calligraphy writing signifies the element of calligraphy of Allah the Almighty and the Prophet Muhammad PBUH that will never be separated from most of the ornaments in every mosque. It is written using the Rayhani script which is used to write religious books and the manuscript of the Qur'an. The green color symbolizes the color that is identical to the Islamic religion.
44	Arabic Ornament	 The florid shape of the lotus flower motif	Pillars/columns of the Mihrab Liwan at Hunto Sultan Amai Mosque, Gorontalo.	The lotus flower motif is formed using cement and colored predominantly in gold and white.	The lotus flower symbolizes the ability to grow and thrive in difficult environments, as it has a wide and flat leaf that floats on the water's surface. It teaches us about adaptation and idealism. The color gold represents triumph and power, while white symbolizes purity.
45	Malay Ornament	The natural shape of a sun motif in English. 	(a) The ceiling around the dome in Hunto Sultan Amai Mosque, Gorontalo. (b) The ceiling of the dome in Hunto Sultan Amai Mosque, Gorontalo.	The natural/cosmic shape of a sun motif, made of gypsum ceiling and colored with gold	The sun motif symbolizes the source of human life and the color gold represents triumph and power.

No	Type of Ornament	Form of Ornament Section	Placement Position	Denotative Meaning	Connotative Meaning
46	Malay Ornament	Jasmine flower leaf 	(a) The top part of the main pillar of Liwan at Hunto Sultan Amai Mosque, Gorontalo. (b) The top part of the additional pillar of Liwan at Hunto Sultan Amai Mosque, Gorontalo.	The floral motif with the design of the jasmine flower leaves is made of molded cement and colored with a white base and predominantly green color.	The plant motif of the jasmine flower adds aesthetic values that provide a sense of beauty to the supporting pillars in every room of the mosque. However, when associated with the jasmine flower, which has the meaning of purity, it adds a symbolic meaning to the ornamentation. The green color represents the identity color of Islam, while the white color symbolizes purity.

The Bubble Diagram below provides a concise and clear overview of the characteristics and meanings of the ornaments of the Hunto Sultan Amai Mosque in Gorontalo, as analyzed through a semiotic perspective (Fig. 11).

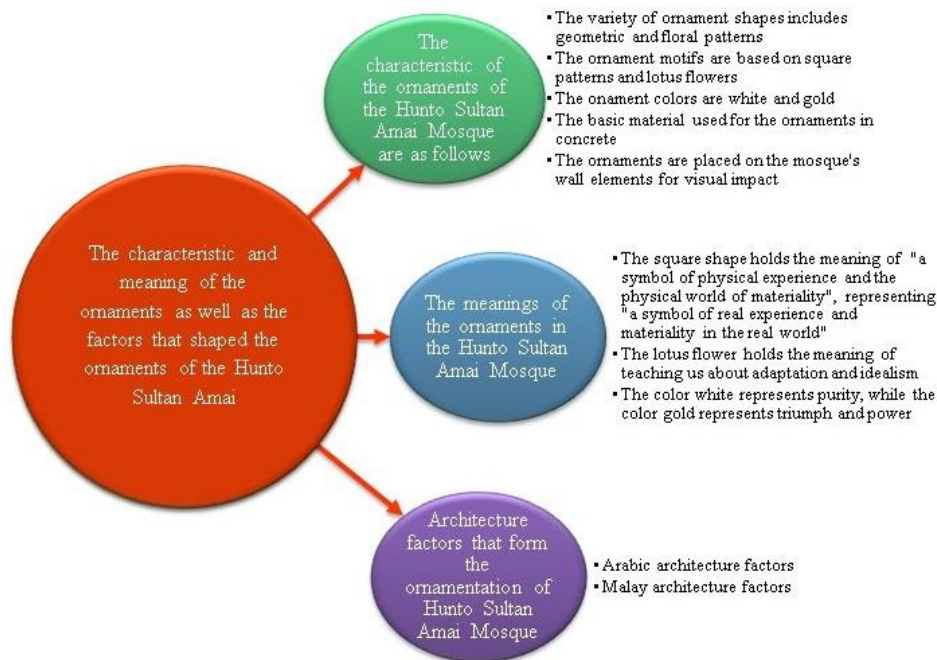


Figure 11. Diagram bubble of ornament characteristics and meanings

## 5. Conclusion and Suggestion

### 5.1. Conclusion

This study concludes that the characteristics and meanings of ornaments, as well as the factors that shape the characteristics of ornaments in the interior of Hunto Sultan Amai Mosque, Gorontalo

- The characteristics of ornaments in Hunto Sultan Amai Mosque have a variety of dominant shapes, namely geometric and florid shapes, with basic square patterns and lotus flower motifs. The colors applied in the mosque's interior are predominantly white and gold. The interior ornaments of Hunto Sultan Amai Mosque use mainly paint as the dominant material. The most dominant placement of ornaments is on the mosque walls.
- All ornaments have denotative and connotative meanings from the semiotics perspective of Roland Barthes. The square shape has a connotative meaning of 'symbol of physical experience and the physical world of materiality,' which means 'a symbol of real-life experience and the materiality of the real world.'

The lotus flower motif has a connotative meaning of teaching us about adaptation and idealism. The color white represents purity, while gold represents triumph and power. The placement and materials used in Hunto Sultan Amai Mosque do not have specific meanings from the semiotics perspective of Roland Barthes.

- The architectural style is a factor that shapes the characteristics of the ornaments in the interior of Hunto Sultan Amai Mosque. The Arab architectural style consists of geometric and arabesque lotus flower ornaments. Meanwhile, the Malay architectural style is reflected in the colors used for their symbolic meanings.

### 5.2. Suggestion

Based on the findings and evaluation, the author recommends the following suggestions

- It is hoped that the people in the community will preserve the entirety of the ornaments and structures of the Hunto Sultan Amai Mosque, without making

any alterations or eliminations, to ensure that the mosque's history is kept for the generations to come and that the distinctive qualities of its ornaments are sustained.

- b. The authors hope that the mosque authorities will establish a dedicated team that can provide information, as the researchers had difficulty finding sources who comprehended the symbolism and meanings of the Hunto Sultan Amay Mosque during their field research. They also hope that in the future, relevant books on the mosque's history, ornament symbolism, and other aspects will be available, given that the Hunto Sultan Amay Mosque attracts tourists and researchers.
- c. It is expected that for future researchers, it is necessary to re-examine the information on the architectural factors that influenced the construction of the Hunto Mosque. This is because the researchers have not seen any specific local elements (Gorontalo) applied to the mosque, while most of the motifs found in the mosque's ornaments, such as geometric motifs, are generally already recognized in Indonesia.

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