



ANALYSIS OF THE ORNAMENTS OF THE PURA MANGKUNEGARAN SURAKARTA AS LEARNING MATERIAL FOR DECORATIVE ARTS AT SMPN 1 MOJOGEDANG

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ABSTRACT

Indonesia is rich in cultural heritage, yet many traditional arts and crafts, such as the ornaments of Pura Mangkunegaran Surakarta, remain underappreciated. This research emphasizes integrating cultural heritage into decorative arts education to preserve cultural identity. Using a qualitative approach, the study identifies and analyzes various types, forms, and meanings of ornaments found in Pura Mangkunegaran Surakarta, their relevance, and the curriculum at SMPN 1 Mojogedang. The findings reveal that these ornaments, which reflect Javanese, Chinese, and European influences, not only enhance aesthetic appreciation but also foster critical thinking and creativity among students. By incorporating local cultural materials into educational practices, the research contributes to a deeper understanding of cultural backgrounds, instilling pride and a sense of responsibility in preserving heritage. This integration significantly enriches students' learning experiences and promotes cultural preservation within the educational framework.

Keywords: Ornaments, Pura Mangkunegaran, materials, decorative patterns

INTRODUCTION

Indonesia is rich in culture and traditional heritage (Ikaputra & Widyastuti, 2024; Monna et al., 2021). Various types of arts and crafts need to be preserved and introduced to the younger generation. One valuable cultural heritage is the conventional ornaments in historical buildings such as Pura Mangkunegaran in Surakarta. Pura Mangkunegaran is one of the royal palaces famous for its architectural beauty and ornament, which philosophical and aesthetic values. These ornaments are not just decorations but have deep meanings that reflect the life and philosophy of the Javanese people.

The importance of preserving and introducing traditional ornaments, as seen in Pura Mangkunegaran, contributes significantly to art and cultural education in schools. The Merdeka Curriculum in Indonesia allows schools to develop learning materials that are relevant and appropriate to the surrounding culture. The Merdeka Curriculum was introduced to improve the quality of learning in schools. This policy takes a different approach by creating a curriculum focusing on student empowerment and 21st-century skills development (Tuerah & Tuerah, 2023). Learning Pura Mangkunegaran ornaments into cultural arts learning to help students recognize and appreciate their cultural heritage.

Ornamentation is a key art component that enhances beauty and decoration, often carrying deeper spiritual, material, or economic significance. As Polkinghorne et al. (2024) explain, ornamentation adds aesthetic value while offering cultural and symbolic appreciation. Teaching ornaments, such as those of Pura Mangkunegaran, in schools

effectively preserves local heritage and instills cultural values in the younger generation. Ornaments, including graffiti, carvings, and paintings, serve decorative purposes and provide a means to integrate local culture into educational curricula, fostering student appreciation and conservation of traditions.

The ornaments of Pura Mangkunegaran are rich in symbolic meaning, reflecting a fusion of local and foreign influences. Notable features include batik-decorated interiors, intricate roof motifs representing Javanese spiritual concepts, and statues with Chinese and European characteristics symbolizing protection and power (Arista, Hendra, Juwono, Abdillah, & Permana, 2023; Kersapati & Grau-Bové, 2023). These decorative elements highlight the cultural and historical significance of the Pura while showcasing its artistic richness. Using these ornaments in education can help students connect with their heritage and understand the broader historical and cultural contexts.

Learning about ornamental art fosters creativity and artistic expression in students while promoting an appreciation of local culture. According to Aidulsyah (2023), ornamental art, inspired by flora, fauna, and geometric forms, provides valuable resources for teaching decorative arts. Incorporating the study of Pura Mangkunegaran's ornaments into junior high school curricula, such as at SMPN 1 Mojogedang, aligns with the objectives of the Merdeka curriculum. This approach supports holistic education by broadening students' understanding of history, aesthetic values, and cultural identity, making learning more meaningful and contextual.

The effort to identify the types of Pura Mangkunegaran ornaments for decorative learning at SMPN 1 Mojogedang is a strategic step in the development of cultural arts learning. This includes thorough research on the types of ornaments, their forms, meanings, and the best way to teach them to students. This approach enriches students' knowledge and provides a more contextualized learning experience. In addition, integrating traditional ornaments can increase students' appreciation of local cultural heritage, instill pride in the nation's identity, and encourage creativity in creating works of art inspired by the rich culture of the archipelago.

A deeper understanding of Pura Mangkunegaran ornaments will improve the quality of cultural arts learning at SMPN 1 Mojogedang. Teachers can use these ornamental examples to develop more creative and interactive teaching methods. It also opens up opportunities for learning projects based on artistic endeavors, increasing student engagement and motivation in learning. By the opinion of (Kadarini, 2022), students can draw ornamental varieties well if given examples and use strategies to improve the quality of learning outcomes. Identifying Pura Mangkunegaran ornaments as decorative learning materials can also contribute to the general education world. The results of this study can be a reference for other schools developing culturally relevant arts and culture curricula. Therefore, the initiative benefits SMPN 1 Mojogedang students and the development of art and cultural education in Indonesia.

Using Pura Mangkunegaran ornaments in decorative learning at SMPN 1 Mojogedang is an important and strategic step in supporting the preservation of local culture and the development of meaningful arts and cultural education. Through in-depth research and contextual learning, students can understand and appreciate cultural heritage and develop skills and creativity in the arts. Introducing these ornaments also helps students recognize their various meanings, thus deepening their understanding of cultural values. In addition, this integration can inspire students to develop contemporary artworks that respect and preserve local traditions.

Based on this background, the problem formulation of this article is as follows: 1) How are the types, forms, and meanings of ornaments of Pura Mangkunegaran Surakarta? 2) What is the relevance of using Pura Mangkunegaran ornaments for decorative learning at SMPN 1 Mojogedang? Using traditional ornaments is expected to increase students' understanding of local cultural wealth and develop their creativity in decorative arts. In addition, integrating Pura Mangkunegaran ornaments into the curriculum will enrich learning materials and support efforts to preserve cultural heritage. Thus, this research is expected to significantly contribute to the world of education and the preservation of local culture.

METHOD

The method and approach used in this research are descriptive qualitative research. Qualitative research methods are research methods that study natural objects where the researcher is the main instrument, data collection techniques are carried out using triangulation, and data analysis is inductive. Qualitative research results are aimed at meaning (Sugiyono, 2016). This research was conducted at Pura Mangkunegaran Surakarta, located in Jl. Ronggowarsito, Keprabon, Kec. Banjarsari, Surakarta City, and SMPN 1 Mojogedang are located at Sidorejo, Munggur, Mojogedang, Karanganyar. This research was conducted from July to September 2024.

The subject of this research is the manager of Pura Mangkunegaran Surakarta, who has in-depth knowledge of ornaments there. Tour guides who can provide detailed information about the ornaments. Cultural Arts teachers and students of class VII A at SMPN 1 Mojogedang who implement the curriculum and learn ornamental varieties. Sampling in this study was a purposive sampling technique. Data collection techniques are observation, interview, and documentation. Data validity uses source triangulation and technique triangulation. Data analysis used in qualitative research starts before entering the field, during the field, and after completion (Sugiyono, 2016). data analysis using qualitative analysis techniques with the stages of data condensation, data presentation, and conclusion making.

The analysis steps in this study involve a systematic approach to ensure thorough examination and interpretation of the collected data. Initially, the raw data was cleaned to

remove any inconsistencies or outliers that could skew the results. Then, data categorization was performed, and responses were organized into predefined themes or patterns based on the research questions.

Subsequently, qualitative data analysis techniques, such as thematic analysis, were employed. This involved identifying key themes within the data, coding the responses, and grouping similar codes to form overarching categories. Each category of the research objectives was then analyzed, allowing an in-depth understanding of the underlying patterns. For quantitative data, statistical analysis was conducted using appropriate software. Descriptive statistics were first calculated to summarize the data, followed by inferential statistics to test hypotheses and determine relationships between variables. Throughout this process, attention was paid to ensuring the validity and reliability of the analysis, with regular checks and balances in place to confirm the robustness of the findings.

RESULTS AND DISCUSSION

Pura Mangkunegaran is located in Surakarta, Central Java. The establishment of Pura Mangkunegaran stems from the Giyanti agreement concluded on February 13, 1755, which split the Islamic Mataram Kingdom into two: the Surakarta Hadiningrat Palace led by the Sunan and the Yogyakarta Sultanate Palace led by the Sultan. Despite the treaty, the Mataram region remained turbulent, and Raden Mas Said was involved in military action against the Dutch. This resulted in the Salatiga agreement on March 17, 1757, which divided the Surakarta Sunanate into Kasunanan and Pura Mangkunegaran (Sabilla, Pratikno, Azzizah, Muis, & Nurira, 2019).

The ornamental architecture of Pura Mangkunegaran reflects the beauty and splendor of traditional Javanese building art. According to a statement (Sabilla et al., 2019), the architecture shows European influences that played a role in Indonesia's classical history. However, with its local wisdom, it still highlights its distinctive identity. It is rich in cosmological meaning and depicts a harmonious relationship between nature and humans. The palace complex has several prominent buildings, including Pendopo Agung, Dalem Ageng, and Pracimosono.

Pendopo Agung is the largest building used for official ceremonies and art performances. Dalem Ageng is the primary residence of the Mangkunegaran family. The ceiling inside Dalem Ageng is decorated with modhang motifs, but the design is more straightforward than the decoration on the ceiling in Pendapa (Prasetyo, 2022). Meanwhile, Pracimosono is the courtiers' residence. Pura Mangkunegaran Surakarta is decorated with various ornaments representing Javanese culture and having deep symbolic values. The following are the types, forms, and meanings of the ornaments of Pura Mangkunegaran Surakarta:



Figure 1. Tosan Ward Conch Lid Ornament
(Documentation: Rita Anggraini, 2024)

The ornamentation on the conch lid consists of figurative and floral motifs. The figures are carved in detail, depicting specific figures or symbols that have cultural and religious meanings. The carvings on the conch lid in the Tosan Ward are similar to the carving style influenced by Baroque art (Fajrul Fadli., Adrian Fajar M, Zahra Dinar C, Ratnaning Budi N, 2019). Flora motifs are used as supporting elements to enrich the overall aesthetics. The shape of the ornamentation on this conch lid features symmetrical characteristics and intricate details. The human figure is carved in a pose holding a shield, surrounded by floral or leaf decorations that give an impression of harmony and majesty. The structure makes use of three-dimensional elements to give a grand visual effect. The atmosphere still feels more inclined towards the European style.

The shield-like figure flanked by two mythological figures reflects the power and authority of the Mangkunegaran kingdom. European architectural influences emphasize its prestige and status. The symbol affirms the legitimacy and majesty of the dynasty and depicts the spiritual role that protects and strengthens the kingdom's political authority.



Figure 2. Simbar
(Documentation: Rita Anggraini, 2024)

Simbar is a floral ornament on an iron pillar in Tosan Ward. It is located on a pillar with abstract floral pilaster motifs. The Simbar ornament is a floral decoration placed on the temple's pillars. These pillars have a layered structure with decorative elements such as leaves that resemble traditional Javanese carving motifs. The design, which resembles horns or flower petals, brings natural elements into the building, giving it a solid and authoritative impression.

In the Simbar structure, Saton is an additional detail that enriches the aesthetics with floral motifs, displaying a regular geometric arrangement. Satan is a decoration in a square shape; each square has decorative leaves and flowers (Ridwan Arbai Yusron & Samsudin, 2020). The pulpit physically depicts a column with distinctive decorative elements that resemble pillar ornaments in classical European architecture, giving the impression of elegance and firmness. The Simbar, which functions as a building support, becomes an index of strength and stability, both in structural and symbolic aspects, hinting at the important role of support in maintaining balance. More broadly, the Simbar symbolizes support and a strong foundation, reflecting solid architectural principles and stability in the context of governance or social structures that sustain the order and integrity of a community.



Figure 3. Lion Sculpture Ornament
(Documentation: Rita Anggraini, 2024)

This gold-colored lion ornament is placed at the corner of the building as a guardian. The form is dashing with an intense expression, and the detailed carving emphasizes the toughness of the lion as a symbolic guardian. This lion statue belongs to the category of figurative sculptures that depict animal forms realistically and in detail. It displays strength

and majesty characterized by a firm face, firm muscles, and a dashing posture. The work reflects the traditional craftsmanship of Javanese sculpture, with the details of the lion's mane and body showing movement and a sense of protection.

In Javanese culture, lions symbolize power, protection, and royal authority. Lions are often associated with a guardian role, a symbol of spiritual and physical protection for important or sacred places. The lion as an ornament emphasizes the strength and constant vigilance of the Mangkunegaran Dynasty and reminds them of the ruler's power and the cultural heritage they safeguard. The presence of the lion reinforces the impression that Pura Mangkunegaran is a place of safety, honor, and authority. The gold color signifies glory and strength, while the lion symbolizes courage and vigilance.

The representation of the lion, an icon of a wild animal, signifies strength and power. In contrast, as a guardian symbol, the lion becomes an index of protection that implies toughness in guarding and protecting the palace. In addition, the lion is a symbol of strength, leadership, and courage, which is closely related to royal authority, emphasizing the position and authority of the ruler in the context of Mangkunegaran culture and tradition.



Figure 4. Statue Ornaments with European and Chinese Faces
(Documentation: Rita Anggraini, 2024)

In the Pringgitan section of Pura Mangkunegaran, European-style statues highlight the details and artistic expressions typical of the Renaissance and Baroque schools. In addition, Chinese-style statues reflecting cultural acculturation produce an aesthetic fusion, illustrating the influence of diverse arts and cultures. European and Chinese sculptures are figurative, and their presence represents the tolerance and openness of the Javanese people towards cultural influences. This statue also symbolizes the acceptance of cultural differences and reinforces Mangkunegaran's position as an inclusive and tolerant cultural center.

European-looking statues in Renaissance or Baroque style reflect European art while Chinese-looking statues with distinctive clothing and decorative elements reflect Chinese art. Both reveal Mangkunegaran's influence and international connections. The European

figures show a close relationship with Western culture and art, symbolizing wealth, luxury, and openness to global culture. On the other hand, the Chinese figures represent cultural and trade relations with China, symbolizing respect for Chinese culture and affirming Mangkunegaran's status as an inclusive and diverse cultural center.



Figure 5. Stained Glass Ornaments
(Documentation: Rita Anggraini, 2024)

Stained glass consists of pieces of colored glass arranged to form artistic patterns. These ornaments usually present a bright mix of colors, adding to the room's aesthetics while allowing light to pass through beautifully. This stained glass is made using the Reverse Glass Painting technique, which involves painting on the back surface of the glass so that the image is visible and brightly colored from the front. The shape of the painting depicting Javanese wayang figures shows the artist's skill in combining elements of local culture with foreign art techniques. The elegant shapes and intricate details add to the aesthetic beauty of the dining room, giving it a classic and artistic feel.

Human figures in traditional Javanese dress depict a gathering of noble figures or an important event within the palace. The indexicality is seen in the atmosphere of togetherness, and their position reflects the social hierarchy and important role of the palace. Symbolism is present in the floral motifs and golden tendrils surrounding the image, symbolizing fertility, prosperity, and the close relationship between humans and nature in Javanese culture. The position of the figure in the center signifies the majesty and respected leadership in Pura Mangkunegaran.



Figure 6. Chandelier

(Documentation: Rita Anggraini, 2024)

Chandeliers in Pura Mangkunegaran have intricate hanging designs, often flora, that add to the room's beauty and produce comprehensive lighting. The influence of European style can be seen in the vine details and Art Nouveau-style chandelier shapes that adorn the room. The Art Nouveau style applied to the design of this chandelier is known for motifs and shapes inspired by the stylization of plants. Motifs such as leaves, flowers, and plant stems are often used in Art Nouveau designs, creating beautiful works harmonizing with nature. The art nouveau style was popular in Europe in the 18th-19th centuries and was brought to Indonesia by Dutch immigrants living there (Fajrul Fadli., Adrian Fajar M, Zahra Dinar C, Ratnaning Budi N, 2019). The chandelier in Pura Mangkunegaran displays these characteristics with an elegant shape, adding aesthetic beauty and artistic value to the room.

Chandeliers are iconic luxury decorative elements that show the influence of European architectural styles, signifying the luxury and high social status closely associated with palace environments. This element symbolizes splendor, wealth, and social elevation, reinforcing the image of the palace as a center of life, a place of elegance and prestige, where symbols such as chandeliers became visual representations of cultural excellence and a distinguished position in society.



Figure 7. Kumudawati Ornament
(Documentation: Rita Anggraini, 2024)

Kumudawati is a lotus flower-shaped ornament or floral motif displayed on the ceiling, with a symmetrical and repetitive arrangement. Kumudawati ornaments are floral ornaments often used in Javanese culture to decorate important buildings. The Kumudawati pattern is inspired by the lotus flower, which has deep spiritual and philosophical significance in Javanese culture and Hindu-Buddhist symbolism.

This ornamental form consists of several square panels arranged in a lotus-like pattern, with petals radiating from the center outwards. Each flower in the panel has petals that extend like sunlight, giving the impression of symmetry and order. The colors are varied, with red and blue accents adding beauty and luxury to the ornament.

The kumudawati ornament resembles a lotus flower, depicting purity and enlightenment. The lotus is often associated with spirituality, growing on murky water but remaining clean and pure. Its placement on the ceiling of the Pendapa Ageng shows the close connection between the sky as the source of spirituality and the earth as the place of human life, creating a deep symbolism. In addition, Kumudawati symbolizes order, balance, and regularity in social and spiritual life, reflecting the values upheld in Javanese society and cultural traditions.

Relevance of the use of ornaments with decorative learning materials at SMPN 1 Mojogedang

Pura Mangkunegaran has various ornaments rich in aesthetic and philosophical values, such as the Bangsal Tosan conch lid that features symmetrical patterns with floral and figurative motifs. This ornament symbolizes beauty and harmony between humans, nature, and spirituality and is relevant for learning ornaments because it can teach students about composition and visual balance. In addition, the Simbar ornaments on the pillars of the building add a decorative element and a symbol of strength and stability, which also

helps students understand the application of decorative arts in architecture. Last but not least, the golden lion ornament as the guardian of the door means strength, courage, and spiritual protection, which is relevant for introducing symbolism in fauna-based decorative arts.

European and Chinese-looking statues reflect openness to global culture, teaching students about cultural diversity and philosophical meanings in figurative art. Stain glass walls with geometric and naturalist patterns symbolize fertility and prosperity and are a medium for learning stained glass decorative techniques. Chandeliers as metal ornaments for candlesticks depict splendor and luxury, inspiring students to understand functional design as a decorative element. Kumudawati ornaments in Singup Pendapa Ageng with lotus flower motifs in the form of repetitive geometric patterns symbolize social and spiritual order, giving students the idea to create artworks with symmetrical and repetitive patterns.

Ornamentation of Pura Mangkunegaran is relevant to learning decorative arts at SMPN 1 Mojogedang because it can strengthen students' cultural identity by understanding and appreciating traditional heritage. It also encourages students to think creatively and work artistically by interpreting ornaments innovatively without losing their original cultural values. In addition, this material supports the development of the Pancasila Learner Profile, such as critical thinking, cooperation, and noble character. This whole approach shapes students who are creative, culturally aware, and have Pancasila character.

1. Strengthening Cultural Identity

Using Pura Mangkunegaran ornaments in decorative learning strengthens students' cultural identity. Through exploring the symbolism and meaning of ornaments, students are introduced to the cultural values passed down by their ancestors. This can foster a sense of pride in the richness of local cultural heritage and deepen their understanding of how traditional culture remains relevant in a modern context. Traditional ornaments are forms of decoration that have specific standards based on the beliefs of the supporting community in terms of shape, color, and location (Mesra, Kartono, & Ibrahim, 2022).

In addition, understanding the ornaments of Pura Mangkunegaran allows students to recognize the cultural connections inherent in the history and traditions of Javanese society. They learn about the origin and development of Mangkunegaran culture, including the Hindu, Islamic, and Western influences that shaped the uniqueness of the ornaments. Ornaments used as symbols of specific values must be based on customs, beliefs, social institutions, and norms, especially religious norms, to avoid misunderstandings about their meaning or symbolic value (Wibowo, 2020). Thus, students understand the art form and the historical connections that strengthen their sense of belonging and responsibility to preserve the culture.

The ornaments of Pura Mangkunegaran become educational tools that connect students with their environment. This is especially important in an era of globalization when

local cultural identities can be threatened. Learning that emphasizes the richness of local culture helps students appreciate differences and protect unique local wisdom. By integrating this material into the curriculum, students understand that their art and culture are integral to their lives, reinforcing a strong sense of identity.

Introducing these ornaments teaches students noble values such as courage, wisdom, and harmony, often represented in traditional decorative arts. Traditional ornamentation is a decorative art displayed according to the rules of art in its technique and expression (Wibowo, 2020). Education that focuses on traditional art, such as the ornaments of Pura Mangkunegaran, provides a richer and more meaningful learning experience. Traditional ornaments also have specific meanings for the local community. The rules are an agreement between certain groups of people or tribes living together (Mesra et al., 2022). Students learn artistic skills and understand the philosophy behind the art, providing deep insight and fostering awareness of the importance of preserving cultural traditions.

2. Critical Thinking and Artistic Working Skills

The use of Pura Mangkunegaran ornaments in learning encourages students to think critically. Students are invited to analyze the ornaments' elements, understand their symbolic meaning, and evaluate the relevance of traditional art in a modern context. They consider how these ornaments can be understood from various perspectives, such as the relationship between culture and identity and how they reflect the beliefs and values of the community. This fosters students' ability to investigate, assess, and construct logical arguments.

Critical thinking is also applied when students relate ornaments to social and environmental contexts. Key elements of critical thinking are receiving and processing information and ideas, analyzing and evaluating thoughts, and reflecting and evaluating one's thoughts (Hasbullah, Suhaeb, Torro, & Najamuddin, 2024). They are invited to consider how traditional art and ornaments can be revitalized or modified to remain relevant in the modern world. This process helps them develop more profound and more systematic thinking skills. For example, students can think of ways traditional ornaments can be integrated into contemporary designs without losing their inherent cultural value.

Working artistically in this context means students are involved in a challenging and meaningful creation process. They are allowed to interpret Pura Mangkunegaran ornaments creatively, using artistic techniques that are by acceptable art principles. Important elements of creativity are the creation of original works and actions and the flexibility of thinking in finding alternative solutions to problems (Hasbullah et al., 2024). This process develops their art skills while respecting the authenticity and cultural significance of the ornament. In this way, students learn that art is a means of expression that can be used to connect the past and the present.

Students are also invited to reflect on their creative process, evaluate what they have learned, and how they can apply these new skills. Creativity in the Pancasila Learner Profile refers to students being able to transform and create something original, meaningful, practical, and impactful (Hasbullah et al., 2024). This reflection helps them realize the importance of combining traditional cultural elements with creative innovation. Creativity is valuable in creating original ideas, making original work, and applying new ideas according to the context to develop alternative solutions (Laghung, 2023). In addition, working artistically on this project trains students to collaborate, share ideas, and value the opinions of others, enriching their learning experience.

Through critical thinking and artistic work, students develop a sense of responsibility for preserving culture and creating meaningful art. They understand that traditional art is not only a legacy of the past but also a source of inspiration for innovation that can continue to evolve. This allows them to become agents of change who value and uplift local culture.

3. Support for Pancasila Student Profile

The use of Pura Mangkunegaran ornaments supports the six dimensions of the Pancasila Student Profile: belief, devotion to God Almighty and noble character, global diversity, cooperation, independence, critical reasoning, and creativity.

- a. The dimension of faith and devotion to God Almighty and noble character.
- b. Pura Mangkunegaran's ornaments have spiritual meanings, and religious philosophies teach students to appreciate cultural heritage imbued with spiritual values. Respecting existing cultural traditions helps students strengthen their faith and piety and form noble morals. By providing in-depth religious knowledge, students will grow up with a commendable attitude, creating good morals (Laghung, 2023).
- c. Dimensions of global diversity.
- d. Pura Mangkunegaran also has European and Chinese influences, reflected in some ornaments. These influences teach students to understand and appreciate cultural diversity, helping them to be inclusive and respectful of differences in a global context. Indonesian students value global diversity dearly, striving to maintain a noble culture, locality, and identity while remaining open to interacting with other cultures (Laghung, 2023).
- e. In the cooperation dimension, students learn to work together and share tasks according to their abilities when processing ornaments as inspiration for group work. This activity teaches them the importance of cooperation, solidarity, and appreciation of each individual's contribution. Students are invited to work together on art projects, share tasks, and appreciate cultural differences. This fosters a strong sense of solidarity and cooperation and increases their awareness of preserving culture in an increasingly globalized society.

- f. The independent dimension of understanding the ornamentation of Pura Mangkunegaran encourages students to explore and create their artworks, exercising independence and personal responsibility to develop skills and self-confidence. This learning supports students in becoming independent individuals able to design and manage their learning process. Teachers can explore ideas, manage time, and develop new skills with teacher guidance.
- g. The critical thinking dimension in the Pancasila Learner Profile is also nurtured through this learning. Students are trained to deeply analyze the meaning and relevance of Pura Mangkunegaran's ornaments, considering how these art elements can be applied in their lives. They are encouraged to question, evaluate, and make decisions based on logical and systematic analysis, developing critical thinking skills that are beneficial in various aspects of life.
- h. The creative dimension, working artistically and creatively, is in line with the creative value of the Pancasila Learner Profile. Students can express their ideas through artwork, combining traditional elements with modern innovations. The essential elements of being creative are developing original ideas, producing original work, and generating action (Hasbullah et al., 2024). Learners are trained to create original work while respecting cultural heritage, encouraging them to think outside the box while maintaining their cultural roots. Through arts learning integrated with local culture, students become active and responsible learners, ready to face future challenges with a strong identity and relevant skills.

CONCLUSION

This study concludes that the ornaments of Pura Mangkunegaran reflect cultural diversity through various types, forms, and meanings that illustrate the combination of local heritage and external influences. The ornaments found, such as reliefs, statues, and carvings with Javanese, European, and Chinese cultural inspirations, not only have aesthetic functions but also as symbols of status, power, as well as spiritual values and Javanese cultural philosophy, such as purity, wisdom, courage, and prosperity. These ornaments are relevant in learning decorative arts at SMPN 1 Mojogedang through strengthening cultural identity, developing critical and artistic thinking skills, and supporting the Pancasila Student Profile. One key recommendation is to integrate cultural education into school curricula by incorporating lessons about local heritage, such as the ornamental traditions of Pura Mangkunegaran, through hands-on workshops where students create their decorative art. Engaging local artists and cultural historians in educational programs can enhance the learning experience by providing insights that make these traditions more vivid and meaningful. Organizing field trips to Pura Mangkunegaran and similar sites and workshops that encourage students to interact with the art and architecture firsthand can create a lasting interest in their heritage. Additionally, schools should provide platforms for students

to showcase their interpretations of traditional ornaments through art exhibitions or performances, validating their creativity and reinforcing the significance of cultural expression. Finally, collaborating with local cultural organizations to create programs that celebrate and promote the arts can enrich students' educational experiences, allowing them to become active participants in their community's cultural landscape and fostering a sense of belonging and pride in their heritage.

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