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Traces of Multicultural Education in the *Mihrab* Ornaments of the Great Mosque of Demak

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Abstrack

Multiculturalism, as an essential issue for humanity, has been adopted in Java, Indonesia, through the legacy of the artifacts of the Great Mosque of Demak. This is also an important marker for the basis of local education strategies. This study examines the traces of multicultural education in the *Mihrab* ornament of the Great Mosque of Demak and its relevance in learning fine arts. The method used is a literature study with a qualitative approach, in which various academic sources, journals, and historical studies are analyzed to understand the symbolic meaning and educational potential of the ornament. The study results indicate that the *Mihrab* ornament of the Great Mosque of Demak has a philosophical value that can be used as a medium for learning multicultural-based fine arts. Education integration strategies can be carried out through visual media, contextual approaches, and creative projects. With this approach, fine arts education not only functions as a means of developing artistic skills but also as a medium for instilling the values of tolerance, diversity, and cultural inclusiveness. This study contributes to developing a more contextual fine arts curriculum based on local cultural heritage.

Keywords: multicultural education, *mihrab* ornaments, fine arts education.

INTRODUCTION

The Great Mosque of Demak is one of the cultural and historical icons that has a significant role in the development of Islam in the Nusantara, especially in Java. Standing since the 15th century, Raden Fatah initiated the construction of this mosque as the first king of the Demak Kingdom with the assistance of *Walisongo*, and one of the members of *Walisongo*, namely Sunan Kalijaga, played a role as a figure who designed the architecture (Syafrizal, 2015). The Great Mosque of Demak is a center of worship and a symbol of cultural acculturation that reflects the harmony between local traditions and Islamic influences. One of the essential elements in this mosque is the *Mihrab*, which is a niche that juts inward in the main room of the mosque to form a small room without a door that is the place where the imam stands when performing prayers and as a marker for the direction of the qibla as a sign of prayer orientation (Adityaningrum et al., 2020). The *Mihrab* of the Great Mosque of Demak is decorated with ornaments that have deep philosophical and historical values. These ornaments not only have an aesthetic function, but also become a means of conveying cultural messages full of multicultural values.

Multicultural values are becoming increasingly relevant in the context of education in an increasingly pluralistic modern society. In addition, multicultural education aims to strengthen respect for cultural, religious, and ethnic diversity in building an inclusive and harmonious society. In their research, Binawan dan Najicha (2023) explain that multicultural education is an integral part of a multicultural society, and the multicultural education approach aims to introduce students to cultural diversity, promote understanding, and appreciate differences. Multicultural education also encourages the development of intercultural skills and respect for individual rights. As part of the cultural heritage, the *Mihrab* ornaments of the Great Mosque of Demak can be used as an effective learning medium in instilling these values. Therefore, it

is essential to explore further how these ornaments can reflect and support the principles of multicultural education.

The ornaments on the *Mihrab* of the Great Mosque of Demak cannot be separated from the long process of cultural acculturation in the past, especially during the spread of Islam by the *Walisongo*. The entry of Islam into Java was an essential stage in the cultural history of the Indonesian nation. This happened because of the crossing of various Islamic and pre-Islamic art and cultural entities, thus forming plurality and multiculturalism in society (Supatmo, 2016). Therefore, the formation of plurality and multiculturalism in Javanese society greatly influences various fields of society, especially the arts.

The diversity of ornamental art forms with geometric patterns, flora and fauna motifs, and calligraphy elements that decorate the *Mihrab* of the Great Mosque of Demak reflects the influence of plurality from various traditions, such as Hindu-Buddhist, Islam, Chinese, and local Javanese culture. This syncretism process produces a unique and distinctive art form, representing Javanese cultural identity and bridging the cultural diversity that existed at that time. This shows that art, including ornaments, has a strategic role as a medium for cross-cultural communication, as explained by Putri et al. (2022) In the results of their study, which showed that as a means of cross-cultural communication, art allows for dialogue, mutual understanding, and appreciation between individuals or groups of different cultures. In addition, art and creativity emerge as powerful tools to unite a multicultural society.

However, until now, studies on the *Mihrab* ornaments of the Great Mosque of Demak tend to focus more on historical and architectural aspects. Studies on its relevance to education, especially multicultural education, are still minimal. This ornament holds great potential as a source of learning about fine arts and a medium for introducing the values of tolerance, diversity, and harmony. Therefore, a

more holistic approach is needed to understand and utilize this ornament in the context of art education.

Sugiarto (2013) explains that art education has a strategic role in instilling cultural values and shaping the character of the nation's generation. Art education is also one of the components in the world of education that can be used to foster and develop human potential (Pratiwinindya & Zairin, 2025). Therefore, by making *Mihrab* ornaments as teaching materials, students are invited to recognize and understand the nation's cultural heritage and appreciate cultural diversity as part of national identity. This aligns with multicultural education's goals, namely, to create an inclusive society, respect each other, and live side by side with differences.

This study aims to identify the multicultural values contained in the *Mihrab* ornaments of the Great Mosque of Demak and explain the relevance of these values to multicultural education. This approach is expected to provide a new perspective on how traditional art, with its inherent aesthetic value, can be an educational and transformative learning tool. In addition, this study also aims to integrate the multicultural values contained in the *Mihrab* ornaments into the art education curriculum.

This article is expected to contribute to developing multicultural, local culture-based art education. Through an analysis of the *Mihrab* ornaments of the Great Mosque of Demak, an effective learning strategy can likely be found to integrate multicultural values in the educational process. Thus, cultural heritage is preserved and empowered to strengthen identity and social harmony in an increasingly diverse society.

METHODS

This study uses a qualitative literature review method. Qualitative research methods are based on philosophy and are used to study phenomena in scientific conditions (experiments), with researchers acting as the

main instrument. This method's data collection and analysis techniques emphasize meaning (Sugiyono, 2023). A literature review, or literature study, is a series of activities that include collecting data from library sources, reading, recording, and processing relevant materials in research (Kartiningrum, 2015). A literature study needs references pertinent to the topic or problem (Damayanti et al., 2023). This method plays an essential role as a basis for various types of research. In addition to being a basis for developing knowledge, a literature review also functions as a guideline for policy and practice, providing evidence related to impact, and, if carried out in depth, can generate new ideas and directions for developing a field (Snyder, 2019).

This study uses a literature review method to explore information and knowledge in various literature sources related to the traces of multicultural education in the Great Mosque of Demak, especially in the ornamental art section found in the *Mihrab* section of the mosque. This literature review aims to identify and analyze various studies, articles, books, and academic publications that are relevant to the research topic. In this case, the primary focus is to understand the history and meaning of the ornaments in the Great Mosque of Demak, the concept of education according to educational theory, and the strategy of integrating local cultural values in learning fine arts.

The data sources used in this study include books, journal articles, historical documents, research reports, and other academic publications that are relevant and highly applicable to the topic discussed. These sources were then analyzed systematically through the stages of literature study. Literature collection was carried out by selecting references that have high credibility, such as publications from indexed journals and academic books. Categorization was done by grouping information into relevant themes, such as visual elements of ornaments, multicultural values, and the application of art education. Synthesis was carried out by

integrating these findings into a conceptual framework supporting the development of multicultural-based education strategies. This approach will provide a new perspective connecting local cultural heritage with contextual and relevant art education.

RESULTS AND DISCUSSION

A glimpse of the Great Mosque of Demak

The Great Mosque of Demak is a historical site symbolizing greatness and a witness to the founding of the Demak Kingdom as the first Islamic kingdom in Java (Taufiq, 2020). This mosque is in Kauman Village, Bintoro Village, Demak District, Demak Regency, Central Java. The Great Mosque of Demak played an important role in the development of Islam in the Nusantara because at that time, this mosque was the center of Islam's spread on Java Island. Ranked among the oldest mosques in Indonesia, the Great Mosque of Demak has important historical value, especially in the spread of Islam in the Nusantara. In the past, the Great Mosque of Demak was used as a gathering place for saints to broadcast the Islamic religion, or what is now better known as *Walisongo*. These saints often gather at the Great Mosque of Demak to perform worship, discuss Islam's spread, and teach residents religious knowledge. Therefore, apart from symbolizing the Demak Kingdom's splendor, this mosque is also considered a silent witness to the spread of Islam in the Nusantara (Amarseto, 2017; Mardiah & Roza, 2023).



Figure 1. The Great Mosque of Demak

Explained that the Great Mosque of Demak was established at the end of the 15th century AD, precisely during the reign of Raden Fatah, the first king of the Demak Kingdom. The construction of this mosque involved the *Walisongo*, with Sunan Kalijaga as the initiator of its architecture. The history of establishing the Great Mosque of Demak is supported by a wealth of historical evidence in written and visual documents, providing a solid foundation for our understanding and instilling confidence in the accuracy of the information. Based on written documents stored in the Great Mosque of Demak Museum, this mosque was initially established as a *pesantren* mosque, which is marked by the *candra sengkala* in the form of an inscription depicting a dragon's head with the meaning "*Naga Mulat Saliro Wani*," indicating the year 1388 Saka or 1466 AD. Later, this mosque changed its function to become the duchy of Glagahwangi Mosque and underwent an expansion, which is marked by the *candra sengkala* "*Kori Trus Gunaning Janmi*," indicating the year 1399 Saka or 1477 AD. Furthermore, the mosque is beautified with *candra sengkala* in the form of a turtle-shaped inscription that reads "*Sariro Sunyi Kiblati Gusti*," which indicates the year 1401 Saka or 1479 AD. Until now, the Great Mosque of Demak has been experiencing various conservation efforts by the community and government to preserve its cultural heritage.

The design of the Great Mosque of Demak represents a harmonious blend of pre-Islamic culture and Islamic values. One of the striking characteristics and tangible evidence of this cultural acculturation is the architectural form of the mosque's roof. The roof of the Great Mosque of Demak has three layers, reflecting the Javanese and Hindu-Buddhist architecture traditions at that time. However, this element was later reinterpreted with Islamic values, where the three levels of the roof symbolize the three main aspects of Islamic teachings: faith, Islam, and *ihsan*. At the top of the roof is a *mustaka*, symbolizing the relationship between humans and the Creator, Allah SWT

(Supatmo, 2016). In addition to its iconic roof, the Great Mosque of Demak also has various other elements that are full of artistic and educational value, which provide opportunities for further exploration. These unique features make the Great Mosque of Demak a place of worship and a living testament to the historical journey of Islam among the Javanese people.

Due to its high historical value, the Great Mosque of Demak is used as an icon of the Demak Regency. This mosque is known not only as a symbol of the glory of Islam during the Demak Kingdom but also as a representation of Javanese culture and history, which are rich in religious values. Its recognition as an Islamic Cultural Heritage with a national site category is a source of pride and appreciation for its significance. The Great Mosque of Demak has been registered. It has a National Registration Number in the National Cultural Heritage Registration System of the Ministry of Education and Culture of the Republic of Indonesia with National Registration Number: 20151218.04.000096, which was legalized through Ministerial Decree No. 243/M/2015.

This designation not only confirms the position of the Great Mosque of Demak as an essential part of the nation's history, but also places it as one of the objects of cultural preservation that must be maintained. This status underlines the role of the mosque as a national heritage with educational, spiritual, artistic, and cultural values, which continue to inspire current and future generations to appreciate the rich diversity and history of Islam in Indonesia.

Multicultural Values Contained in *Mihrab* Ornaments

Triyanto et al. (2020) define multiculturalism as an ideological understanding that contains a belief system that humans are diverse creatures in terms of ethnicity, religion, and race. Then, further explained by (Sipuan et al., 2022) Multiculturalism is a system of beliefs and behavior that recognizes and respects the

existence of various groups in an organization or society. This concept also emphasizes respect for social and cultural differences and encourages the active participation of all groups in an inclusive environment. By its very nature, multiculturalism is inclusive, making everyone feel part of a larger community where diversity can be harmoniously intertwined with an attitude of mutual respect.

The *Mihrab* ornament of the Great Mosque of Demak is a part of the cultural heritage that contains various multicultural values that reflect cultural acculturation and the intricate integration of artistic elements from multiple traditions. In the context of this study, three central values that can be identified are tolerance, harmony, and cultural inclusion. These values are reflected not only in the ornament's visual aspect but also in the philosophical meaning contained therein.

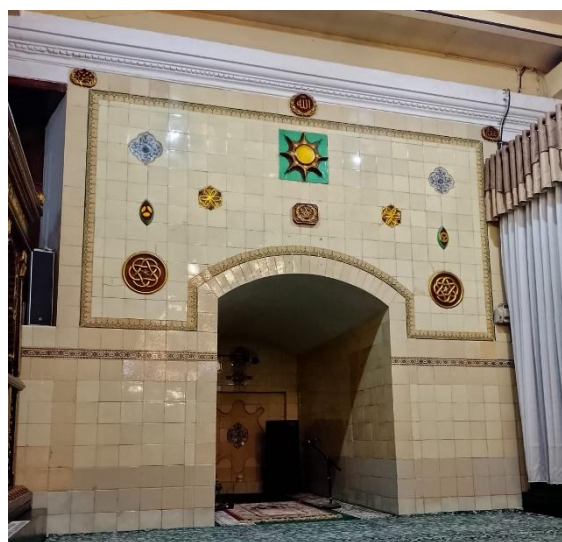


Figure 2. *Mihrab* of the Great Mosque of Demak

Tolerance between ethnicities, religions, and groups is a tangible manifestation of multiculturalism (Triyanto et al., 2020). The value of tolerance can be seen from how the *Mihrab* ornaments of the historically significant Great Mosque of Demak accommodate artistic elements from various cultural backgrounds. The Hindu-Buddhist influence still felt in the decorative patterns is combined with Islamic

elements such as Arabic calligraphy, without causing contradiction or conflict. This reflects the attitude of Javanese society at that time, which accepted the presence of Islam peacefully, without eliminating the artistic traditions that had developed previously. The fine art in the *Mihrab* ornaments reflects the adaptation process that is not assimilative or eliminates previous cultural elements but develops new, richer forms of expression. This is in line with what was stated by Supatmo (2016) that the ornaments in the Great Mosque of Demak which have elements of cultural diversity in them are a manifestation of the flexible attitude and tolerance of what has been taught by the *Walisongo*, through efforts to take its container or form and then ignore or replace its contents with values that are in line with Islamic teachings. In multicultural education, this attitude is an ideal model in building awareness of the importance of respecting differences and living side by side in diversity.

In addition to tolerance, harmony is a significant aspect reflected in the *Mihrab* ornament. In fine arts, harmony talks about the balance of visual composition and the integration of meaning produced from the various elements that compose it. In the *Mihrab* ornament of the Great Mosque of Demak, the balance between the ornament and pre-Islamic and Islamic cultural elements shows how art can be a medium that unites differences into a harmonious whole. The combination of artistic elements in the ornament symbolizes the balance between tradition and innovation, between old and new cultures. Philosophically, this harmony reflects Islamic teachings prioritizing balance in social life, including building harmonious relationships between individuals and communities with different backgrounds. In education, this value is relevant in forming mutual respect and cooperative attitudes between individuals in a multicultural society.

The value of cultural inclusion in the *Mihrab* ornaments of the Great Mosque of Demak can be seen from the diversity of artistic elements used, which shows the openness of

Javanese society in accepting aspects of other cultures without losing its own identity. Cultural inclusion in these ornaments can be seen from how Islamic art is not applied rigidly, but still adapts to local cultural characteristics. For example, using floral motifs in the *Mihrab* ornaments does not entirely abandon Hindu-Buddhist traditions, but is adapted in a simpler and more meaningful form in Islamic teachings. This inclusive attitude reflects the character of a society that can accommodate differences, not only in art but also in social life. From a multicultural education perspective, cultural inclusion is the basis for creating an open learning atmosphere where students are invited to understand and appreciate various traditions and build awareness of the cultural diversity around them.

Overall, the *Mihrab* ornament of the Great Mosque of Demak functions as a decorative element in Islamic architecture and a medium of cultural expression full of multicultural messages. A study of the values contained in this ornament shows how art can be an effective means of building multicultural awareness. Therefore, understanding and interpreting these values in the context of art education is an essential step in developing a more inclusive curriculum, emphasizing the importance of tolerance, harmony, and cultural inclusion in the lives of increasingly diverse societies.

The Relevance of the *Mihrab* Ornament of the Great Mosque of Demak to Multicultural Education in Indonesia

The *Mihrab* ornament of the Great Mosque of Demak not only has aesthetic and historical value, but also contains a multicultural message that is very relevant in Indonesia's education context. Indonesia, as a pluralistic nation with various races, ethnicities, and cultures, requires a component or system of multicultural education to maintain nationalism and a sense of unity among the people. Various literatures emphasize that multicultural education is vital in encouraging understanding and appreciation of cultural

diversity as part of social and national identity. Likewise, multicultural education is essential in schools to help students understand and appreciate cultural differences, develop multicultural awareness, and respect human rights (Firdaus et al., 2023). In addition, multicultural education provides a strong foundation for understanding and appreciating differences in culture, language, religion, and tradition, which are often the root of ethnic conflict, and the integration of multicultural education in these challenges is an essential and relevant effort (Hadi et al., 2024).

In this case, the ornaments on the *Mihrab* of the Great Mosque of Demak can be an effective object of study to instill multicultural values in students in Indonesia, one of which is through an art approach. UNESCO (2006). In the "Road Map for Arts Education," it has been mandated that art education in the 21st century must accommodate awareness of diversity or multiculturalism. As an art product resulting from the process of cultural acculturation, this ornament reflects how various traditions and cultural elements can blend harmoniously without eliminating the essence of each. This is an essential basis for art education in Indonesia, which is based on multiculturalism, where students are invited to understand art as a representation of social dynamics and interactions between cultures.

In the literature review, multicultural-based art education aims to build students' awareness of diversity and strengthen their cultural identity through artwork exploration. Through the *Mihrab* ornaments of the Great Mosque of Demak, students can be invited to understand how local and foreign cultural elements can blend to create new, distinctive forms of expression. For example, the *Surya Majapahit* ornament motif and the porcelain ornaments found in the *Mihrab* ornaments of the Great Mosque of Demak are traditional Javanese (Hindu-Buddhist) and Chinese art heritages that have undergone a process of adaptation to Islamic values. Therefore, by studying this adaptation process, students can gain an understanding that culture is not a static

or isolated entity. But more than that, culture is a dynamic system that always develops and interacts with other cultures, social, political, economic, and environmental (Deliana et al., 2024). This awareness is essential in forming an open and tolerant attitude towards diversity, both in the context of art and social life in Indonesia.

Furthermore, the *Mihrab* ornaments of the Great Mosque of Demak can also be used as a medium to teach broader concepts of fine art, such as the principles of design, composition, and symbolic meaning in Islamic art. Students are not only invited to appreciate the visual beauty of the ornaments, but also to analyze the meaning behind the forms and motifs used. For example, the form of calligraphy ornaments in the *Mihrab* of the Great Mosque of Demak is often associated with the concept of monotheism and faith in Allah SWT as the Lord of the universe and the Prophet Muhammad SAW as the messenger in the Islamic religion. Meanwhile, the geometric and arabesque patterns on the *Mihrab* of the Great Mosque of Demak reflect order and perfection. By understanding these aspects, students can develop more profound insights into how art functions as a decorative element and a medium for communicating values and ideas. As stated by Haryanto et al. (2023) Artworks are not only seen from their physical aspects, but often art is also used as a medium for communication and information, so that they contain meaning or messages that certain groups want to convey.

In addition, the integration of *Mihrab* ornaments in art education in Indonesia can also be developed through a project-based learning approach, where students are allowed to elaborate on the diversity of ornaments on the *Mihrab* of the Great Mosque of Demak, namely by exploring and reconstructing traditional motifs in their artwork. In this way, art learning is not only theoretical, but also provides students with direct experience in understanding and applying the concept of multiculturalism in their work. For example, students can be tasked with designing

ornamental patterns that combine local cultural elements with artistic elements from other cultures, as a form of reflection on the cultural acculturation process in the *Mihrab* ornaments of the Great Mosque of Demak.

The importance of using these ornaments in multicultural education in Indonesia is also supported by a contextual approach to learning fine arts. By using real examples of local cultural heritage, students can more easily understand that diversity is not just an abstract concept but is part of everyday life that can be found in various aspects, including art and architecture. Through this approach, fine arts education not only serves to develop artistic skills, but also serves as a vehicle to instill an inclusive attitude, respect for differences, and build broader cultural awareness among students, as mandated by UNESCO (2006).

Overall, the *Mihrab* ornament of the Great Mosque of Demak has strong relevance to the multicultural education system in Indonesia because it contains the values of diversity, tolerance, and harmony that can be used as teaching materials in fine arts education. Through exploration and study of this ornament, students can understand how art can be a bridge between various cultures and play a role in forming an inclusive collective identity. Thus, using this ornament in fine arts learning will enrich students' insights into traditional arts and strengthen their understanding of the importance of living in harmonious diversity.

Multicultural Value Integration Strategy and Its Impact on Arts Education in Indonesia

Integrating multicultural values in the education system in Indonesia, especially in arts education, is a strategic step to instill an understanding of cultural diversity in students, because it can help develop various students' abilities. As mentioned in the previous discussion, UNESCO (2006) has stated that among the most critical challenges in the 21st century is the increasing need for creativity and imagination in a multicultural society, and this

can be overcome efficiently through arts education. The *Mihrab* ornament of the Great Mosque of Demak, as part of a cultural heritage site that reflects the results of the acculturation of various cultures, can be an effective teaching material in multicultural-based fine arts learning. Cultural heritage has several benefits in learning and education; cultural heritage provides interesting and contextual learning resources for students to understand a place or country's history, civilization, and culture (Susetyo et al., 2023).

Then, as a cultural heritage rich in philosophical and aesthetic values, the *Mihrab* ornament of the Great Mosque of Demak can not only be used as an example in art learning but also as a medium to instill the values of tolerance, harmony, and inclusiveness of the nation's culture. To achieve this goal, a systematic strategy is needed to integrate the study of *Mihrab* ornaments into the art education curriculum, both in theory and practice.

One of the main strategies that can be applied is using visual media in learning fine arts. The *Mihrab* ornament of the Great Mosque of Demak can be introduced to students through images, videos, or digital models that allow them to observe the ornament's details. In addition, in their study, Mayasari et al. (2021) stated that using visual media in learning can increase students' motivation to learn. With this approach, students are invited to recognize the existing forms and motifs and understand the ornaments' historical background and symbolic meaning, for example, by displaying pictures of ornaments with elements of Arabic calligraphy, *Surya Majapahit*, and porcelain plates. Teachers can invite students to discuss how these elements contribute to building the identity of Islamic art in the Nusantara. With this strategy, students can be more motivated and active in building their knowledge construction in the learning process.

In addition to visual media, contextual learning is another strategy that can be applied. Contextual learning is a learning activity that links the learning process, media, or teaching

materials with students' experiences in everyday life, so that through this learning, students have the flexibility and dynamism of knowledge and skills to be constructed into their understanding actively and independently (Suhartoyo et al., 2020; Wibowo, 2022). Through this approach, the *Mihrab* ornament is studied from an artistic perspective and associated with broader social and cultural values. In addition, students are also invited to analyze how this ornament is a symbol of cultural diversity in Indonesia and how these values can be applied in everyday life according to the principles of contextual learning. For example, by examining how this ornament depicts the harmony between local and Islamic cultures, students can learn that art is not only about visual beauty, but also about cultural communication and social interaction. In this way, learning fine arts becomes more meaningful and relevant to the reality of their lives. This is in line with what Ramdani (2018) It is expressed that the contextual learning model is the right tool in the learning process and instilling character values in students, one of which is through a local wisdom approach. This opinion is relevant to integrating the diversity of *Mihrab* ornaments of the Great Mosque of Demak in learning fine arts through this contextual approach.

In addition, contextual learning by utilizing the ornaments on the *Mihrab* at the cultural heritage of the Great Mosque of Demak has an excellent impact on the education system. It provides more experience to students and teachers in the learning process. Contextual learning is a form of strategy in reducing the tendency of students and teachers to learn too dependent on the material in textbooks. Because learning sources outside of textbooks are more contextual, they have the potential to be very effective in increasing student knowledge. Manurung (2020) also explained that if teachers and students only rely on textbooks as a source of learning, the material being studied can quickly become outdated. Then, using a more contextual environment as a source of learning can provide

broad opportunities for students to explore information through direct discovery and experience, and learning becomes more interesting and enjoyable (Afifah et al., 2020).

Another strategy that can be applied is a creative project based on exploring *Mihrab* ornaments, where students can explore and create artwork inspired by the ornaments. In this strategy, students can be tasked with redesigning ornamental patterns by combining elements from their culture or other cultures they are studying. This project can be used to create batik motifs, decorative paintings, or even graphic designs that adapt the forms of *Mihrab* ornaments with a modern touch. With this approach, students develop their artistic skills and understand how art can be a medium for expressing inclusive cultural identity. Through this approach, students will also be more creative in creating art and deepening their understanding of the diversity and values contained in *Mihrab* ornaments. As expressed by Yusikah dan Turdjai (2021) In their study on project learning, they show an increase in student creativity and learning outcomes. In addition, Zulfa et al. (2022) also revealed that using a project approach in learning that is integrated with local cultural elements can be a step or method in preserving culture. Therefore, based on the description and opinions above, using a creative project model can be one strategy for integrating the multicultural values of the *Mihrab* ornaments of the Great Mosque of Demak in fine arts learning.

Implementing these strategies certainly needs to be supported by developing a curriculum and teaching materials based on local culture. Teachers or educators need to prepare learning modules that teach fine art techniques and integrate social and cultural values in every learning activity. For example, in drawing decorative motifs, students are taught about the technical aspects of making patterns and the philosophical meaning of the motifs they create. So that through this, learning fine arts will be more than just a practical activity in learning, but can also be a means to shape character and multicultural

awareness in students. In addition, in the use of *Mihrab* ornaments in fine arts learning, cooperation is also needed from various parties who synergize with each other in realizing these learning activities, one of which is the *takmir* or cultural heritage management body of the Great Mosque of Demak as the party that has the authority to manage various artifacts in the cultural heritage. By implementing these strategies, the *Mihrab* ornaments of the Great Mosque of Demak can be an effective learning medium in multicultural-based fine arts education. More than just an object of aesthetic study, this ornament can be a bridge to instill the values of tolerance, harmony, and cultural inclusion in students. Thus, learning fine arts not only functions to develop creative skills but also as a tool to build social awareness and a deeper understanding of cultural diversity, which is an integral part of the identity of the Indonesian nation.

CONCLUSION

Based on the literature review that has been conducted, it can be concluded that the *Mihrab* ornament of the Great Mosque of Demak is not just a decorative element, but also contains strong multicultural values. This ornament results from acculturation between Javanese (Hindu-Buddhist), Chinese, and Islamic cultures, which reflect tolerance, harmony, and cultural inclusiveness in the Nusantara community. The diversity of motifs in the *Mihrab* ornament, such as the *Surya Majapahit* motif, porcelain plates, and calligraphy, illustrates how art can communicate values and ideas across cultures. Then, in education, the *Mihrab* ornament of the Great Mosque of Demak has significant relevance in multicultural-based fine arts learning. The values contained in this ornament can be effective teaching materials to instill an understanding of cultural diversity, strengthen inclusive attitudes, and encourage students to appreciate differences in community life better. Through the exploration of *Mihrab* ornaments, students not only learn the technical and

aesthetic aspects of fine arts, but also understand how art reflects social identity and the dynamics of culture that continue to develop.

The integration of multicultural values of the *Mihrab* ornaments of the Great Mosque of Demak in fine arts education can be done through various strategies, such as visual media, contextual learning, and creative projects that foster students' understanding and creativity in learning. However, in realizing these learning activities, cooperation and synergy are certainly needed between teachers or schools and cultural heritage managers so that learning can be carried out optimally and adequately. Therefore, by implementing these strategies, fine arts learning not only focuses on aspects of artistic skills but also becomes a means to build social awareness, tolerance, and a broader understanding of cultural diversity. Thus, studying the *Mihrab* ornaments of the Great Mosque of Demak is essential to developing multicultural-based fine arts education. This artistic heritage is not only a source of inspiration in creating works, but also a bridge to strengthen unity in diversity and a form of effort to preserve regional cultural heritage sites. Therefore, further efforts are needed to develop research and learning based on cultural heritage to pass multicultural values on to future generations.

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