Study on the Placement of Simalungun Cultural Ornaments in the State Building in Simalungun Regency, North Sumatra Province

Ade Farnan Saragih, Ruth Ria Ate Tarigan

Abstract

This study aims to analyze the use and placement of Simalungun cultural ornaments in state buildings, focusing on aesthetic suitability, function, philosophy, and factors that affect their placement. The results showed that most ornaments have shown aesthetic and symbolic suitability, but some ornaments have paid less attention to the function of space, reducing visual effectiveness and philosophical meaning. Factors that influence the placement of ornaments include the location of the building, the size and depth of the space, the type of ornament, and the involvement of designers who understand the cultural philosophy. The role of local governments and stakeholders has proven to be important in regulation, supervision, and education related to ornamental preservation. The recommendations given include the preparation of official guidelines, the involvement of local cultural experts and artisans, strengthening regulations, public education, and integrating modern design with traditional ornaments, as an effort to optimize the preservation of Simalungun culture.

Keywords: Cultural Ornaments, Simalungun, State Buildings, Cultural Preservation, Regulations

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2nd International Conference on Islamic Community Studies (ICICS)
Theme: History of Malay Civilisation and Islamic Human Capacity and Halal Hub in the Globalization Era
https://proceeding.pancabudi.ac.id/index.php/ICIE/index

Introduction

Simalungun Regency is one of the areas in North Sumatra Province that has a very diverse local cultural richness, especially the ethnic culture of Simalungun. This culture is reflected in various aspects of people's lives, such as language, customs, kinship systems, and traditional art and architecture (Napitu et al., 2023). One of the tangible manifestations of this cultural wealth is Simalungun's typical ornaments which have aesthetic value as well as a deep philosophical meaning.

Simalungun cultural ornaments not only function as decorations, but also contain symbols that reflect the values of the life of the people, such as harmony, balance, strength, and the relationship between humans and nature and the Creator (Saragih, 2022). In the context of traditional architecture, this ornament is usually applied to traditional houses, such as the Bolon House, as well as other traditional buildings that have certain social and cultural functions.

Along with the development of the times and modernization, the existence of local cultural ornaments began to shift. Many modern buildings, including government buildings, tend to adopt global architectural design and ignore local identity (Wibisana et al., 2022). This has the potential to lead to a reduction in the values of local wisdom that should be inherited to the next generation through visual media and public spaces.

The state building as a symbol of government representation has a strategic role in displaying regional identity (Fahrezi & Lestari, 2024). The placement of local cultural ornaments on state buildings is not only a decorative element, but also as a means of education and cultural preservation (Ardiningsih, 2019). Thus, the community can better know and appreciate the cultural heritage of their region through daily interaction with the public building (Firmansyah & Amien, 2024).

However, in practice, the placement of Simalungun cultural ornaments on state buildings in Simalungun Regency has not been fully optimal. Some buildings have not integrated ornaments properly both in terms of aesthetics, functions, and philosophical meanings. In fact, there is a possibility of using ornaments that are not in accordance with cultural rules, so that it has the potential to cause distortion of meaning.

This problem shows that there is a gap between cultural values that should be preserved and their implementation in physical development. Lack of understanding of the philosophy of ornaments, lack of regulations that regulate the standards for the use of cultural ornaments, and lack of involvement of cultural experts are factors that affect these conditions.

In addition, efforts to preserve culture through modern architecture require the right approach so that it is not only symbolic, but also contextual and sustainable (Usamah Rochsyad et al., 2025). The placement of ornaments must take into account the aesthetic aspects, proportions, functions of the building, as well as the symbolic values contained in them in order to remain relevant to the development of the times without losing local identity (R. Hidayat et al., 2024).

Therefore, an in-depth study is needed regarding the placement of Simalungun cultural ornaments in state buildings. This study is important to identify the form, meaning, and principles of ornament placement that are in accordance with cultural and architectural principles. The results of the study are expected to be a reference for local governments in designing and building state buildings with local characteristics.

With this study, it is hoped that it can contribute to the preservation of Simalungun culture through the integration of ornaments in public buildings, especially state buildings. In addition, this research is also expected to be able to strengthen regional cultural identity, increase public awareness of the importance of cultural heritage, and support culturally oriented development in Simalungun Regency.

Problem Identification

Based on the research background in Simalungun Regency, the problems can be identified as follows:

1. The application of Simalungun cultural ornaments in state buildings as a representation of local identity has not been optimal.
2. Lack of understanding of the philosophical meaning and symbolic value of Simalungun cultural ornaments.
3. The use of ornaments that are not in accordance with the rules and cultural context of Simalungun.
4. The lack of regulations or technical guidelines related to the placement of cultural ornaments in state buildings.
5. Lack of integration between aesthetic aspects, building functions, and cultural values in the application of ornaments.
6. The low involvement of cultural experts and the lack of optimal efforts to preserve culture through the construction of state buildings.

Problem Formulation

Based on the identification of the above problems, the formulation of the problem in this study is:

1. What are the conditions for the application of Simalungun cultural ornaments to state buildings in Simalungun Regency?
2. How is the appropriateness of the placement of Simalungun cultural ornaments from the aesthetic aspects, the function of the building, and its philosophical value?
3. What are the factors that affect the placement of Simalungun cultural ornaments on state buildings?
4. What is the role of local governments and stakeholders in regulating and supervising the use of cultural ornaments in state buildings?
5. What are the recommendations that can be given for optimizing the placement of Simalungun cultural ornaments as an effort to preserve local culture?

Literature Review 2.1 Simalungun Cultural Ornaments

Simalungun culture has a wealth of art that is reflected in various forms of traditional ornaments. Simalungun cultural ornaments are visual elements that not only function as decorations, but also contain philosophical, symbolic, and cultural values of the people (Hutabarat et al., 2024). These ornaments are usually applied to traditional buildings such as the Bolon House, traditional equipment, and various other works of art.

According to several cultural studies, Simalungun ornaments have meanings related to social life, beliefs, and human relationships with nature (Putri et al., 2025). The motifs used are generally geometric, flora, and fauna which symbolize balance, strength, and harmony. Therefore, the existence of this ornament cannot be separated from the values of local wisdom that have been inherited from generation to generation.

However, in the modern context, the understanding of the meaning of cultural ornaments is often simplified (Purba et al., 2024). Ornaments are only seen as an aesthetic element without considering the philosophical value contained in them. This has the potential to reduce the essence of culture that should be the main identity in its implementation.

2.2 State Building and Representation of Local Identity

The state building is a building that has a function as a public service center and a symbol of government representation. In the context of the region, state buildings not only function

administratively, but also have an important role in reflecting local cultural identity (Maharani Aznel & Isa Pramana Koesoemadinata, 2024).

According to the concept of contextual architecture, public buildings should be able to accommodate local cultural values in order to create harmony between the physical and social environment of the community (Iman, Arifin, & Dian, 2022). The application of local cultural ornaments in state buildings is one of the strategies in strengthening regional identity as well as an educational medium for the community (Iman, Arifin, & Dian.P, 2022).

However, the phenomenon that is happening today shows that many state buildings are more adopting modern architectural styles without integrating elements of local culture. As a result, the building loses its distinctive regional character and tends to be universal without a clear identity.

2.3 Principles of Ornamental Placement in Architecture

The placement of ornaments in architecture cannot be done carelessly, but rather must take into account some basic principles, such as aesthetics, function, proportion, and symbolic meaning (Ilham Ainun Nijam & Falaq, 2025). Ornaments must be placed in strategic parts of the building so that they can strengthen the visual character while not interfering with the main function of the building (Osami Musa et al., 2023).

In the study of traditional architecture, each ornament has a certain position related to its philosophical meaning (R, 2025). For example, ornaments placed at the top of a building can symbolize a connection to spiritual values, while ornaments at the bottom reflect strength and stability.

In addition, the integration of ornaments with modern design requires an adaptive approach to remain relevant to the times. The balance between traditional and modern elements is the key in creating a building that has character and functionality.

2.4 Factors Affecting the Placement of Ornaments

The placement of cultural ornaments in state buildings is influenced by various factors, both internal and external. Internal factors include the designer's understanding of the local culture, the availability of design references, and the ability to integrate ornaments into the building structure (Putra et al., 2023).

Meanwhile, external factors include government policies, development regulations, and the level of public awareness of the importance of cultural preservation (Iman, Arifin, & Dian.P, 2022). The lack of clear regulation often leads to the application of cultural ornaments to be directional and inconsistent.

In addition, the involvement of traditional leaders and cultural experts is also an important factor in ensuring that the use of ornaments remains in accordance with applicable cultural values and rules (W. Hidayat et al., 2025). Without this involvement, the potential for misinterpretation of cultural ornaments becomes even greater.

2.5 Evaluation of the Placement of Cultural Ornaments in State Buildings

Evaluation of the placement of Simalungun cultural ornaments on state buildings is very important to find out the extent to which its application is in accordance with cultural and architectural principles. This evaluation can be done by looking at the suitability between the shape of the ornament, the location of the placement, and the symbolic meaning contained in it.

In addition, the evaluation also includes aesthetic and functional aspects of the building, so that ornaments not only beautify the appearance, but also provide added value to the building's identity (Napitu et al., 2023). This evaluative approach can be the basis for formulating a more appropriate and sustainable ornament placement model.

The results of the evaluation are expected to provide useful recommendations for local governments in designing policies for the construction of state buildings based on the preservation of local culture.

2.6 Frame of Mind

The construction of increasingly modern state buildings often ignores the integration of local culture, including the use of traditional Simalungun ornaments. This leads to a reduction in cultural identity in public buildings. The following is the flow of the framework of thought in this study:

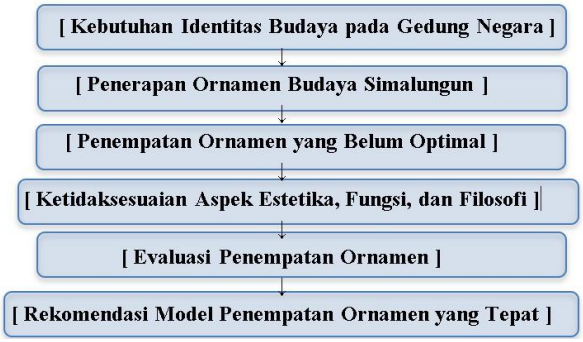


Figure 1. Frame of Mind

The placement of ornaments that do not pay attention to aesthetic aspects, functions, and philosophical meaning can lead to the loss of cultural value in buildings. Therefore, a comprehensive evaluation of the application of Simalungun cultural ornaments to state buildings in Simalungun Regency is needed.

Through this evaluation, it can be identified the suitability and shortcomings in the application of ornaments, resulting in recommendations that can be used as a reference in the construction of culturally sensitive state buildings. Thus, the preservation of local culture can go hand in hand with the development of modern architecture.

Research Methodology 3.1 Research Approach

This research uses a qualitative approach with the aim of exploring and understanding in depth the placement of Simalungun cultural ornaments in state buildings. The qualitative approach was chosen because this research focuses on the meaning, philosophical value, and interpretation of the use of ornaments in cultural and architectural contexts (Wijaya, 2018).

As stated by John W. Creswell (2020) and (Sugiarto, Kamakaula, et al., 2024), the qualitative approach allows researchers to understand social and cultural phenomena contextually and obtain an in-depth picture of the practice of placing cultural ornaments in public buildings (Abdi Sugiarto, Yohanes Kamakaula & Periansya, 2024).

3.2 Types of Research

This type of research is a case study research. This study aims to examine in depth the phenomenon of placing Simalungun cultural ornaments on state buildings in Simalungun Regency.

Case studies are research strategies used to understand phenomena in real-life contexts, especially when the boundaries between phenomena and contexts are not clearly visible (Iman, Arifin, & Dian, 2022). Through this approach, researchers can identify patterns, suitability, and problems in the application of cultural ornaments.

3.3 Research Location and Time

This research was carried out on several state buildings in Simalungun Regency that have implemented or have elements of Simalungun cultural ornaments. The selection of locations is carried out purposively, which is based on the consideration that the buildings represent the use of cultural ornaments in public buildings.

This research is planned to take place in the period from May to July 2026, which includes the stage of field observation, data collection, and data analysis.

3.4 Data collection techniques

The data collection techniques used in this study include:

1. In-Depth Interviews

Interviews were conducted with key informants, such as building designers (architects), local government officials, Simalungun traditional leaders, and the surrounding community. The interview aims to explore an understanding of the meaning of ornaments, placement considerations, and policies that govern their use.

2. Direct Observation

Observation is carried out by directly observing the physical condition of the state building, the type of ornament used, the location of the placement, and the conformity with aesthetic and cultural principles. This observation is important to assess the real implementation of the use of cultural ornaments.

3. Documentation Studies

Documentation is carried out by collecting data in the form of building photos, planning documents, regional regulations, and literature related to Simalungun cultural ornaments. This technique helps to strengthen the data from interviews and observations.

According to Michael Quinn Patton (2020), the use of various data collection techniques (triangulation) can increase the depth and accuracy of research results.

3.5 Data Analysis Techniques

The data analysis in this study uses thematic analysis techniques. The data obtained from interviews, observations, and documentation were analyzed by identifying key themes, such as the appropriateness of ornament placement, philosophical meaning, aesthetic aspects, and factors that affect their application.

The analysis process is carried out through several stages, namely data reduction, data presentation, and drawing conclusions. The data that has been analyzed is then compiled in the form of a descriptive narrative to describe the conditions of the placement of Simalungun cultural ornaments in the state building.

Thematic analysis is used to identify patterns of meaning in qualitative data and relate them to relevant theoretical frameworks (Scott, 2018).

3.6 Validity and Reliability

To ensure the validity and reliability of the data, this study uses source triangulation techniques and triangulation methods (Prof. Dr. Sugiyono, 2011). Source triangulation is carried out by comparing information obtained from various informants, such as local governments, traditional leaders, and communities. The triangulation method is carried out by combining interview, observation, and documentation techniques to obtain consistent and accurate data.

In addition, member checking is carried out, which is reconfirming the results of the interview with informants to ensure that the data obtained is in accordance with their intentions and experiences. This step is important to increase the credibility and validity of qualitative research results.

Results What are the conditions for the placement of Simalungun cultural ornaments on state buildings in Simalungun Regency

The condition of the placement of Simalungun cultural ornaments on the state building in Simalungun Regency shows quite significant variations, both in terms of the type of ornament, the location of placement, and the level of conformity with the cultural values contained in it. In general, the existence of Simalungun cultural ornaments in the state building has begun to be seen as an effort to present local identity in public buildings. However, the implementation is still uneven and not fully optimal.

In several state buildings, Simalungun cultural ornaments have been applied to strategic parts of the building, such as the front façade, main entrance, building pillars, and roof. The ornaments are generally in the form of geometric motifs and traditional symbols that resemble the ornaments on the Bolon House. This placement is visually able to reinforce the local character of the building and give the impression of a distinctive cultural identity.

However, the results of observations show that in some other state buildings, the use of ornaments is still limited and tends only as an additional decorative element. In some cases, ornaments are placed without considering the overall design composition, so that they look less integrated with the structure of the building. This shows that the application of ornaments has not fully referred to the principles of integrated architecture.

In addition, there is a difference in quality in the application of ornaments between one building and another. Some buildings display ornaments with good detail and proportional placement, while other buildings show minimal or even no ornamental use that clearly reflects the characteristics of Simalungun culture. This condition indicates that there is no uniform standard or guideline in the application of cultural ornaments in state buildings.

In terms of cultural meaning, it was found that not all ornaments used reflect the right philosophical values. In some cases, ornaments are chosen more based on visual aesthetic considerations without regard to the symbolic meaning they contain. This has the potential to cause simplification and even distortion of the cultural values of Simalungun itself.

Another factor that affects this condition is the limited understanding of building designers to local culture, as well as the lack of involvement of traditional leaders or cultural experts in the planning process. As a result, the ornaments applied are not always in accordance with the cultural rules that should be. Overall, the condition of the placement of Simalungun cultural ornaments in state buildings in Simalungun Regency can be categorized into three main forms, namely: (1) well-integrated applications that reflect cultural identity, (2) partial applications that are decorative, and (3) buildings that have not adopted cultural ornaments significantly. This variation shows that efforts to preserve culture through architecture still need strengthening, both in terms of policy, planning, and implementation in the field.

Thus, it can be concluded that even though Simalungun cultural ornaments have begun to be applied to state buildings, the condition is still not optimal and has not been consistent in reflecting the regional cultural identity as a whole. Therefore, more systematic efforts are needed to improve the quality and suitability of the placement of cultural ornaments in the construction of state buildings (Tarigan, 2026).

How is the appropriateness of the placement of Simalungun cultural ornaments from the aesthetic aspects, the function of the building, and its philosophical value

The suitability of the placement of Simalungun cultural ornaments in state buildings in Simalungun Regency can be analyzed through three main aspects, namely aesthetics, building functions, and philosophical values. These three aspects are important indicators in assessing whether the application of ornaments has been carried out appropriately and in accordance with the principles of culture-based architecture.

From the aesthetic aspect, some state buildings have shown efforts in presenting ornaments that strengthen the visual appearance of the building. Ornaments are placed on easily

visible parts, such as the façade and main doors, giving a strong sense of local identity. The composition of colors, shapes, and patterns on some buildings also looks harmonious with the overall design. Nevertheless, inconsistencies are still found in some cases, such as excessive use of ornaments, inproportional, or inconsistent with the modern architectural style used. This causes the appearance of the building to be unbalanced and lose the aesthetic value that should be achieved.

From the aspect of building function, the placement of ornaments in general has not fully considered its functional role. In traditional Simalungun architecture, ornaments not only function as decorations, but also have a connection with the structure and function of the space. However, in modern state buildings, ornaments tend to be placed as additional elements without a direct connection to the function of the building. For example, ornaments are only attached to certain walls or parts without considering the flow of space, circulation, or user comfort. This condition shows that the integration between ornaments and building functions is still not optimal.

Meanwhile, from the aspect of philosophical values, it was found that the level of conformity is still relatively low. Many of the ornaments used do not fully reflect the symbolic meaning that is in accordance with the cultural values of Simalungun. In some cases, the selection of ornaments is based more on visual considerations than an understanding of the philosophy contained in them. In fact, each motif in Simalungun culture has a certain meaning related to social life, spirituality, and human relationship with nature. This inconsistency has the potential to reduce the cultural meaning that should be conveyed through the building (Tarigan et al., 2021).

In addition, the lack of involvement of cultural experts or traditional leaders in the planning process is one of the main factors that cause low philosophical compatibility. Without consultation with parties who understand culture in depth, the application of ornaments tends to be purely symbolic and does not reflect the authentic values of Simalungun culture. Overall, the suitability of the placement of Simalungun cultural ornaments in state buildings can be categorized as sufficient, but has not reached the optimal level. The aesthetic aspect is relatively more concerned than the aspect of function and philosophical value. This shows that the application of ornaments is still oriented towards visual appearance, while the integration of cultural meaning and architectural function has not been a top priority.

Thus, a more comprehensive approach is needed in the placement of cultural ornaments, namely by integrating aesthetic, function, and philosophical aspects in a balanced manner. This approach is important to ensure that ornaments not only beautify the building, but also act as a medium for preserving Simalungun cultural values as a whole.

Factors that affect the placement of Simalungun cultural ornaments in the state building

The placement of Simalungun cultural ornaments on state buildings in Simalungun Regency is influenced by various interrelated factors. These factors include cultural considerations, architectural technicalities, regulations, and the participation of communities or cultural experts. Analysis of these factors is important to understand the obstacles and opportunities in the proper application of ornaments.

1. Local Cultural and Philosophical Factors

Local cultural values and philosophies are the main factors that influence the placement of ornaments. Each motif or ornament in Simalungun culture has a certain meaning, such as a symbol of fertility, social harmony, and human relationship with nature. This level of understanding of symbolic meaning affects whether ornaments are placed appropriately in the appropriate part of the building. A lack of understanding of local philosophy can cause ornaments to be placed in their original form, so that aesthetics and cultural meanings are not conveyed in their entirety (Zannatun & Tarigan, 2025).

2. Aesthetic and Architectural Design Factors

Aesthetic factors play a big role in determining the placement of ornaments. Building design, proportions, colors, and visual composition are the main considerations so that the ornament looks harmonious with the overall building. Obstacles arise when traditional ornaments must be combined with modern designs; Without careful planning, this integration can create visual imbalances, reduce aesthetic value, and even damage the cultural identity that is sought to be highlighted (Sugiarto, Yamin s, et al., 2024).

3. Building Function Factors

The function of the building also affects the placement of ornaments. Ornaments placed in public spaces, such as halls or lobbies, are usually more noticed because they are visible to many people, while ornaments in private or secondary areas tend to be less noticeable.

However, the placement of ornaments without considering the function of the space may interfere with the comfort of the user or the flow of circulation in the building. Therefore, the balance between ornament and building function is an important factor.

4. Regulatory and Government Policy Factors

Government regulations related to architectural standards, cultural conservation, and spatial planning can affect the placement of ornaments. Some state buildings must comply with certain regulations that limit the size, type, or number of ornaments so as not to interfere with the structure of the building or the public aesthetic. The absence of specific regulations for cultural ornaments can make their application inconsistent.

5. Expert and Community Participation Factors

The involvement of traditional leaders, cultural experts, and local communities in the ornament planning process greatly determines the quality of placement. Consultation with those who understand the culture ensures that ornaments are chosen and placed according to their philosophical meaning. Without this participation, ornaments are often purely decorative, without regard to the local cultural context and philosophy.

6. Technical Factors and Material Availability

The availability of raw materials and the technical ability of ornamental craftsmanship also affect placement. Some traditional ornaments require special skills and certain materials, such as wood or stone carvings. Limited human and material resources can force adjustments to the design or location of the placement, so it does not always fit the initial concept.

The Role of Local Governments and Stakeholders in Regulating and Supervising the Use of Cultural Ornaments in State Buildings

Local governments and stakeholders play a strategic role in maintaining the consistency and preservation of cultural ornaments in state buildings in Simalungun Regency. This role can be described through the following aspects:

1. Regulation and Standardization

The local government functions as a regulator of regulations related to the development and placement of cultural ornaments. The creation of ornamental design standards that consider the philosophy, aesthetics, and function of buildings is an important step. This regulation ensures that every new and renovated state building displays ornaments with appropriate cultural values, as well as minimizes the risk of placing ornaments that are not in accordance with local philosophy.

2. Supervision and Monitoring

Supervision is carried out through coordination between the Cultural Office, the Public Works Office, and local customary institutions. Monitoring includes checking the quality of ornamental workmanship, suitability of location and design, and compliance with established standards. Regular inspections and audits of cultural architecture help prevent the careless use of ornaments or damage their philosophical meaning.

3. Education and Socialization

The local government also acts as an education facilitator for designers, contractors, and the community regarding the importance of cultural ornaments. This socialization includes the symbolic meaning of each motif, appropriate installation techniques, and the importance of preserving local culture. This helps to raise awareness among stakeholders and building users about the historical and cultural value of ornaments.

4. Collaboration with Stakeholders

In addition to the government, traditional institutions, academics, and cultural communities play the role of cultural supervisors who ensure that the ornaments applied do not lose their cultural identity. This collaboration includes design consultation, training of local craftsmen, and documentation of ornaments that have been applied as a reference for further development.

Recommendations for Optimizing the Placement of Simalungun Cultural Ornaments

Based on the analysis of the research results, several strategic recommendations can be given to improve the preservation and utilization of Simalungun cultural ornaments in state buildings:

1. Preparation of Official Guidelines

Compile official guidelines related to the placement of ornaments, which contain aesthetic standards, space functions, symbolic philosophy, and craftsmanship techniques. This guide is a reference for designers, contractors, and local governments in the construction of state buildings.

2. Involvement of Cultural Experts and Local Communities

Increase the involvement of cultural experts, local artisans, and traditional leaders in the design and installation process of ornaments. Their participation ensures that the ornaments are in accordance with the cultural values and philosophy of Simalungun, while empowering the local community.

3. Strengthening Regulation and Supervision

Strengthening regulations related to cultural ornaments, including construction permits and supervision of the implementation of ornaments in state buildings. Regular inspections can ensure the consistency of ornament placement, as well as prevent degradation of cultural values due to incorrect installation.

4. Cultural Education and Promotion

Conducting educational and promotional programs about Simalungun cultural ornaments to the wider community, designers, and government employees. This fosters cultural appreciation, as well as motivates the appropriate use of ornaments in public buildings.

5. Innovation and Design Integration

Encourage ornamental design innovation that still respects traditional values, but can be integrated with modern architectural design. This integration helps the ornaments to be more relevant and attractive, without losing the philosophical and aesthetic significance of the culture.

Conclusion

Based on the results of research on the use and placement of Simalungun cultural ornaments in state buildings, the following can be concluded:

1. Aesthetic Suitability, Function, and Philosophy: The placement of cultural ornaments on state buildings shows variations in the level of suitability with the aesthetic aspects, spatial function, and cultural philosophy of Simalungun. Although most ornaments have been adapted to local aesthetics and symbolism, some ornaments have given less consideration to the function of the space, thus reducing their visual effectiveness and philosophical meaning.
2. Factors Affecting Placement: The placement of ornaments is influenced by several factors, including the location of the building, the size and depth of the space, the type

of ornament, and the involvement of designers who understand the cultural philosophy. The lack of coordination between the designer, contractor, and traditional stakeholders sometimes causes ornaments to not be placed optimally.

3. The Role of Government and Stakeholders: Local governments and stakeholders have an important role in regulation, supervision, and education related to the use of cultural ornaments. Collaboration between the government, traditional institutions, and cultural communities has proven to be effective in maintaining the symbolic preservation of ornaments and ensuring the suitability of placement with the Simalungun cultural philosophy.
4. Optimizing Cultural Preservation: Strategic recommendations, including the preparation of official guidelines, the involvement of local cultural experts and artisans, strengthening regulations, public education, and the integration of modern design with traditional ornaments, can help improve cultural preservation and the sustainability of the use of ornaments in state buildings.

Suggestions

Based on the findings of the study, some suggestions that can be given are:

1. Preparation of Official Guidelines: Local governments should prepare official guidelines related to the standards for the placement of Simalungun cultural ornaments in state buildings, including aesthetics, spatial functions, symbolic philosophy, and installation techniques.
2. Involvement of Cultural Experts and Local Communities: Involve cultural experts, local artisans, and indigenous leaders in the process of designing and installing ornaments to ensure cultural appropriateness, while supporting the empowerment of local communities.
3. Strengthening Regulations and Supervision: Tightening regulations related to the construction of state buildings and the placement of cultural ornaments, including permits, monitoring, and periodic evaluations to maintain the quality and philosophy of ornaments.

   Cultural Education and Promotion Program: Educating and socializing designers, contractors, and the public about the philosophical and aesthetic value of Simalungun cultural ornaments to increase awareness of cultural preservation.

   Integration of Modern and Traditional Design: Encourage design innovation that integrates traditional ornaments with modern architecture, so that ornaments remain relevant, aesthetically pleasing, and maintain cultural philosophical values.

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