

Interior Design of Bahurekso Kendal Cultural House in Kendal

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ABSTRACT

Kendal is one of Central Java regencies that owns rich traditions and culture. This plenty of Kendal arts and cultures can be observed from many groups, studios, festivals and the other artistic activities that they preserve. Unfortunately, the cultural arts in Kendal are not provided with a place to accommodate performers and arts activities. Therefore, this design aims to solve that issue in order that the artists and the art itself in Kendal can be introduced, preserved, promoted, and offer value to the benefits and economy through cultural houses.

This design adopted John M. Kurtz programming method consisting of orientation, basic programming, repetition of programming, and design approval. The design foundations used are theme and approach, function approach, ergonomics approach, and color approach. The theme of this design is *Barong Loreng Gonteng* achieved through its shape, material and color. Moreover, the design includes the lobby, auditorium, makeup room, art gallery, performer's transit room, stage staff room, office, dance rehearsal room, library, cafe, and open stage.

KEYWORDS

Design, Interior, Cultural House, Bahurekso, Kendal, Barong Loreng Gonteng

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1. Introduction

The history of Kendal Regency began with Sunan Kathong's desire to Islamicize the Kaliwungu area. Sunan Khatong met a figure named Suromenggolo or Empu Pakuwojo as a former high-ranking official of the Duchy under Majapahit Kingdom. Religious differences put the two of them to struggle through a battle of supernatural powers. Empu Pakuwojo never won, he ran and hid in a big tree with holes. Afterwards, the concealment was found and Pakuwojo eventually surrendered. The tree that was used as Pakuwojo's hideout was named Kendal Tree as the establishment of Kendal Regency. The word Kendal means light (Muslichin 2011)

The history of Kendal's development is subsequently under the leadership of Joko Bahu as a hard worker and a caring leader for his community. Joko Bahu, who is the son of Ki Ageng Cempaluk, succeeded in advancing Kendal under the power of Mataram. Thereafter, he was appointed as the Regent of Kendal with the title of Tumenggung Bahurekso by Sultan Agung Hanyokrokusumo. Tumenggung Bahurekso was also appointed as the Warlord of Mataram in 1628 to lead tens of thousands of soldiers to storm the VOC in Batavia. The history of Kendal can be used as inspiration and motivation for Kendal leaders and people to sustain the progress and development of Kendal. However, modernization and globalization marked by the entry of foreign cultures through communication technology lead to increasing local cultures marginalization (Giddens 1991). Local cultural arts and wisdom are increasingly being abandoned by the community.

In order to maintain and preserve cultural arts, it requires space for digging, accommodating, and developing both local art and culture. Facilities that can overcome those art and culture issues include art galleries, cultural houses, art and cultural centers, art studios and so on. Kendal is classified as a very fast-growing district. This is a result of Kendal development as the fourth metropolitan city in Indonesia. The existence of industry and economic growth as a major current of modernization influences the shift in the art and culture of the local community. Nevertheless, several traditional arts preserved hereditarily still can be found.

Local arts that are still maintained encompass dances, *rodhat*, *opak abang*, *karawitan*, *pedbalangan*, *barongan* dance, *temanggung kid*, *srandulan*, *garengan*, *campur sari*, *teather*, literature and several other performances. Art communities, art groups, and studios at certain times, both scheduled and incidental often organize performances. However, the show is only conducted in their respective region. Those sporadic shows are held at Kendal Youth Art Hall, *Kajeling* Studio, *Rejo* Studio, *Kaliwungu* Court, *Pendhopo Kendal*, *Pendhopo Kaliwungu*, *Kebondalem Kendal* Stadium, the annual event of *Kendali Seni Kendal* and several other places. The show thus became less exposed and not widely known to the public.

Activities in the field of art that are so diverse in Kendal have not been well facilitated. Therefore, a place that can accommodate the art and cultural activities of an area is needed. The previous studies that have been conducted (Putri 2020), (Yuza and Jamaan 2016); (Chasdiana, Kamalauddin, and Krisnando 2019) can be considered as a strategy for the introduction and diplomacy of Indonesian culture since many were already established abroad. Cultural house plays a role in several areas such as education (Digdoyo 2017), promotion and festival event (Asmoro 2017), (Sari and Firzal 2020). Therefore, the existence of arts and culture center in Kendal is important to introduce the history, explore and develop expression and promote art and art studios in various regions in Kendal.

2. Method

The land determination for this design is selected on strategic and accessible land. The location is close to the Education Building and *Kebondalem* Kendal Stadium. This area can be accessed by people from outside the city and surrounding residents by some type of transportation such as motorbike, private and public cars and pedestrians. The northern design location is bordered by Grand Citramas Housing, the south side of *Kebondalem* Kendal Stadium, the eastern boundary of Samsat Kendal, Mutiara Hotel and Kendal DPD and LDII Office, the western boundary of Kendal *Kebondalem* Rental Public Housing.

This research is conducted qualitatively by using the function approach, ergonomic approach, and historical approach. The function approach emphasizes the building-interior function which criteria include grouping of custom furniture by activity, dimensions and workable space, adequate social distancing, adequate visual and acoustic privacy, and adequate flexibility and adaptability. The interior design process for designers uses Kurtz programming method.

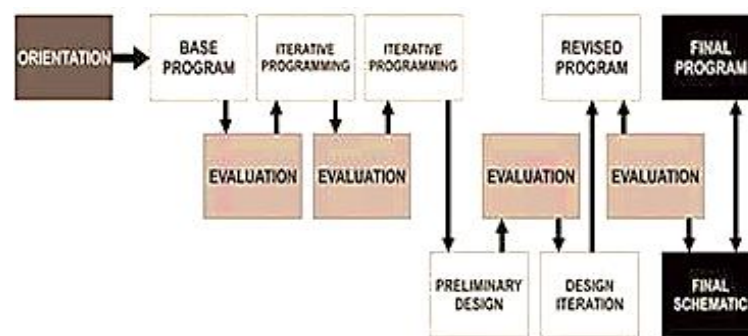


Fig. 1 Kurtz programming method

The method stages comprise orientation stage, manufacturing stage, programming stage, and design stage. The orientation stage is the stage of studying philosophy, activities and goals achieved by the client. In the manufacturing stage, the base program refers to the assessment of client needs, a review of supporting literature and a preliminary plan of the program consisting of the building organization, activity area, relationships and size of space. Repetition of programming is a process consisting of presenting the basic program to the client, receiving feedback from the client, creating a new program plan, repeating the presentation and revising it until an agreement is accomplished. Design as feedback is developing a schematic design that is carried out during the process of the last repetition of the programming, presenting the initial design to the client, processing input from the client, developing the revision of the design schematic and repeating the process until it is approved. The design results are in the form of a proposal containing concepts and design drawings equipped with mood boards and animations.

3. Results and Discussion

Bahurekso was the *tumenggung* (regent) of Mataran kingdom during the reign of Sultan Agung, as well as a Warlord in confronting VOC. Since the heroism of Tumenggung Bahurekso, his name is adopted as the name of the cultural house that hereinafter in this design is called Bahurekso Kendal Cultural House. This naming of Bahurekso aims to inspire with Bahurakso's heroism in promoting the region and culture. The design idea as inspiration to be manifested into this design refers to the art of *Loreng Gonteng* as a typical Kendal performance art. It specifically refers to performance and physical character in the form of shapes, motifs, and colors. Barong *Loreng Gonteng* art is much loved by the people of Kendal and therefore it remains present and be part of various events, such as formal and ritual events. The local residents used to call it Barongan embodied in the form of a tiger, lion or giant. Barongan is a good character acting against the elements of evil. The traditional art form of Barongan is a group dance style imitating the power of a giant lion movement.

The application of this concept into the interior of the Bahurekso Kendal Cultural House is by transforming the regular curved shape into the mass of the room which will be translated into an eclectic style. The interior design of Bahurekso Kendal Cultural House in Kendal features an eclectic house style in which shapes and details are selected from several styles or buildings in the past, then combined back into one building design. Eclecticism marks the development of 20th-century architecture with the uncertainty of the style of mixing forms producing its style, exposing the existence of an academic mindset, but in a conservative form. The principle of eclectic style includes nature; historical references; art; symbol; structure; function; and economics. This eclectic style applies its characteristic colors, namely white and gray by combining contrasting colors, namely brown combined with natural colors. This style applies and combines natural and artificial materials by using modern installation technology. In addition, natural and artificial lighting effects, decorations and interior accessories are added to create a luxurious and decorative atmosphere.

Loreng Gonteng as the design theme is manifested by transforming the shapes, colors and materials to attain a unity in realizing an eclectic style. The characteristic of *Loreng Gonteng* refers to a lion or giant tiger. Accordingly, *Loreng Gonteng* is different from *Barongan* Blora, *Dadak merah* Ponorogo, and *Liong* for Barongsai. Transformative approach is employed to align *Loreng Gonteng* with interior design concerning the elements that make up the space, fill the space and interior accessories. Barongan performances are basically accompanied by gamelan, music, dance and props in the form of *barong loreng gonteng*. This performance becomes the center of attention and attraction because of its size and attractiveness. Therefore, barong lorang gonteng is used as a prominent character design idea.



Fig. 2. Barong Loreng Gonteng

This design provides several facilities according to the community needs such as lobby, auditorium, gallery, staff room, meeting room, makeup room, library, office, prayer room, dance practice room, cafe, *gamelan* storage room, and warehouse.

3.1. Design Idea

In a work of art or design, it requires a main idea or the basis of the work. This is devoted to strengthening the aesthetic aspects of an artwork or design to be made (Sumarno, Dharsono, and Chandra 2020). The prominent features of *Barong Loreng Gonteng* are on its head and fangs. The canines are the middle teeth of the dental arch, large in size with a pointed tip making them look very prominent compared to other teeth. The fangs are also the ultimate weapon to kill the prey. Therefore, the exploration of form through the transformation of interior design is done by emphasizing the fangs.

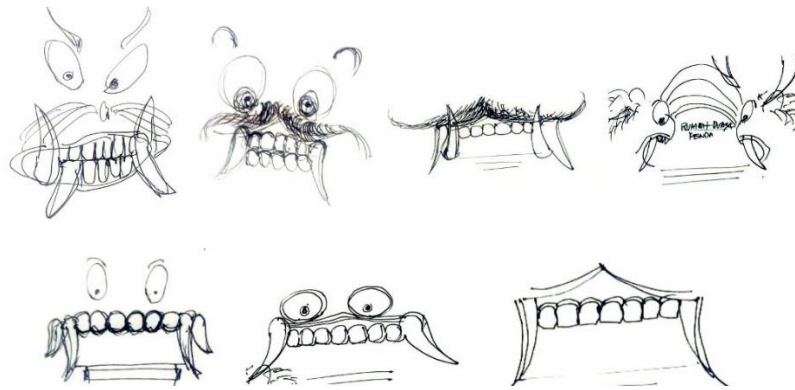


Fig. 3 Sketch of the transformation of Barong Loreng Gonteng into the foreground of performance stage at Bahurekso Kendal Cultural House Interior

Table 1. Design Transformation Pattern on Barong Loreng Gonteng's Head

Design Transformation	Application	Information
		The design idea of the lion's mouth (<i>Barong Loreng Gonteng</i>) through the process of forming a stage background transformation.
		The idea of lion fangs (<i>Barong Loreng Gonteng</i>) is the the process of forming transformations of decorative elements and interior accessories.
		Fangs as a design idea for the process of forming the transformation of the furniture shape.

The lion with an open mouth is used as an idea as a door or gate and foreground stage. The mouth opens with fangs on the right and left sides of the gate. The fangs reflect prominent features of *Barong Loreng Gonteng* that are also used as a source of furniture design ideas to fill empty spaces. Furniture as a space-filling is a benchmark for the success of an interior design (Dharsono, Sumarno, and Dwi Atmaja 2021). This is as a result of the significance of furniture required for almost all activities.

3.2. Grouping dan Zoning

Grouping Zoning is a grouping of areas or spaces on a number of activities that occur within the space. The determination of grouping and zoning of space is conducted according to the zone and grouping of space on a number of planned activities. Afterwards, it will be analyzed in order to determine the grouping of spaces (grouping and zoning of spaces). Grouping of spaces based on the similarity of activities or the scale of importance of activities that can be merged, near or far apart (not related at all). Zoning is carried

out based on public, private, semi-private (semi-public) zones, services and circulation areas (Suptandar 1982).

The public area includes a lobby, auditorium, art gallery, library and café. The semi-private area includes transit room, dance practice room, and *gamelan* room. Private rooms consist of warehouses, storage rooms, makeup rooms for men and women, and manager office. The service room is divided into services related to public services, which include toilets, and prayer rooms. The service related to the interior operationalization of *Bahurekso* Kendal Cultural House in Kendal Regency consists of a control room and kitchen.

3.3. Layout

Layout design is one of the most important activities in designing since it can support all activities carried out. The basis of considering the functions and needs of human activities relates to the purpose of the layout design concept, therefore layout arrangements must consider the activities of furniture needs, the size of space and capacity, the shape of space, determining the layout of furniture, entrance and circulation, unity, and division of space so that users feel safe and comfortable (Sumarno and Indarto 2018).

3.4. Space-Forming Elements

Space-forming elements for interior design include floors, walls, and ceilings. From the perspective of function, the floor represents the basis of space, as a foothold for activities. Wall is a massive structure that forms and separates one space and another, while the function of the ceiling is to protect the house contents (Ching and Binggeli 2017). Wall has an aesthetic function as a decorative medium, and expression of the residents. Interior wall relates to doors, windows, columns and vents. The wall is also used as placement of artwork and interior accessories such as some paintings and sign systems (Kilmer Rosemary and W. Otie Kilmer, n.d.; Ching and Binggeli 2011). The interior design of the Bahurekso Kendal Cultural House in Kendal uses bricks as the walls using a paint finish and HPL coated plywood as the decorative wall. The material application and coloring are displayed in figure 4 and figure 5. The door uses HPL-coated plywood.

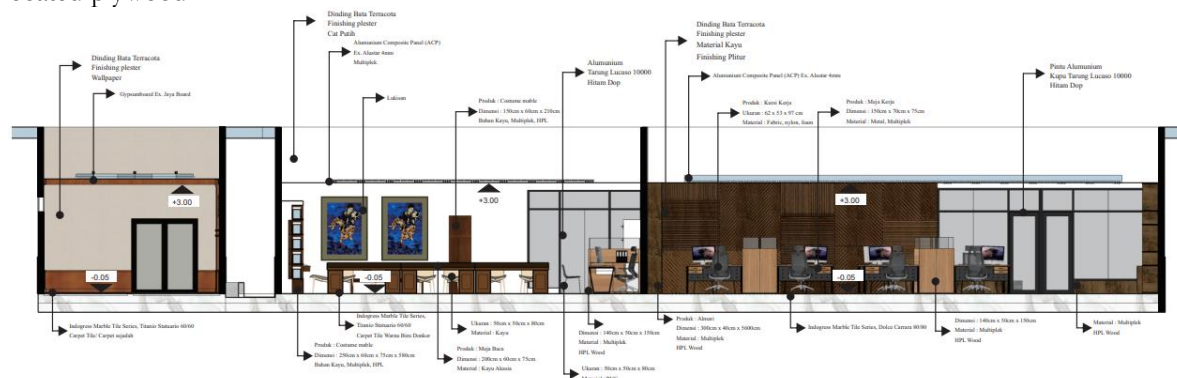


Fig. 4 Room layout of the prayer room, library and office



Fig. 5 Room layout of gallery, auditorium and meeting room.

Flooring plays a role as an important interior element offering comfort, safety, and support for human activities. The interior of Bahurekso Kendal Cultural House flooring uses the type of material according to the style chosen for the interior, granite flooring as found in lobby and tiled floor as in the lobby. Ceramic flooring is used in the gallery room, staff room, meeting room, makeup room, library, office, prayer room, dance rehearsal room, cafe, *gamelan* storage room, and warehouse. Parquet flooring is applied for dance practice rooms to provide non-slippery and cool material for high-intensity activities in this room. Then, carpet is used for floor covering the prayer room because it makes the room warmer, facilitates the pattern of guideline for furniture arrangement, and offers a harmonious circulation path. Ceiling is a horizontal surface that functions as a protector, floor covering or roof of space. In this design, the ceiling uses gypsum covering the entire room, then HPL drop ceiling is installed for the lobby as seen in figure 6.



Fig. 6 Lobby perspective.

3.5. Conditional layout

The conditional layout as the main consideration in this design comprises lighting, ventilation, and safety (Satwiko 2004). Lighting provides both natural and artificial lighting. Natural lighting is obtained from direct sunlight on the lobby and terrace. Meanwhile, direct lighting penetrates the glass wall through the window in several rooms such as lobby, staff room, meeting room, library, office, prayer room, dance rehearsal room, and cafe. Artificial lighting, general lighting, downlight and indirect lamp cover the following spaces such as lobby, auditorium, gallery, staff room, meeting room, makeup room, library, office, prayer room, dance rehearsal room, cafe, *gamelan* storage room, and warehouse. There are two systems of ventilation, namely natural and artificial ventilation. Natural ventilation faces towards the doors, windows and vents (Frick, Ardiyanto, and Darmawan 2008). Artificial ventilation is provided by using Split 2 PK Panasonic CS-PN18RKP (CU-PN18RKP) air conditioner, air conditioner ceiling and exhaust. The security system includes CCTV, fire detector, fire extinguisher and sprinkler at several points of the design.

3.6. Security

The interior of the Bahurekso Kendal Cultural House in Kendal is a public facility; therefore, the security system should be prioritized for public security as well. The security system is easy to access and easy to operate. The concern of this security system deals with fire safety and criminality prevention. The fire prevention system uses *APAR* (Fire Extinguisher) in the form of a fire extinguisher tube. It is placed in several places that are easily visible and accessible in case of a fire (Gumilang, Sumarno, and Sulistiyani 2021). Besides being equipped with a unit of security officers, the security system is also equipped with CCTV. Its installation is divided into two categories, namely CCTV that is deliberately exposed and CCTV that is hidden (Devi Wijiyanto and Sumarno 2010).

4. Conclusion

The existence of the Bahurekso Kendal Cultural House is considered as a solution to the need of space for artistic expression, performance, studio introduction and promotion, as well as cultural arts of each region in Kendal. The Bahurekso Kendal Cultural House is open to the public, therefore, everyone to reach there when any activities or events are held. The facilities provided by this design cover lobby, auditorium, gallery, staff room, meeting room, makeup room, library, office, prayer room, dance rehearsal room, cafe, *gamelan* storage room, and warehouse. The design theme is Barong Loreng Gonteng, one of the most popular arts in Kendal Regency. As we all know that the existence of Bahurekso Kendal Cultural House requires support from various parts related to the activity's operationalization, hence it needs further research related to the policies to encourage the participation of various parts in supporting the establishment of the Bahurekso Kendal Cultural House. Besides, regarding the sustainability of the Bahurekso Kendal Cultural House, there is a need for further research related to performance management.

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