

Opportunity and Challenges of Pracimayasa Interior Building - Heritage Buildings for Strengthening Local Cultural Preservation of Surakarta

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Abstract. Opportunity and Challenges of Pracimayasa Interior Buildings - Heritage Buildings for Strengthening Local Cultural Preservation is the result of culture studies research. The study result is expected to provide enlightenment to all parties concerning direction of the Nusantara interior design form as a realization of sustaining the local cultural preservation. The issues discussed how are opportunity and challenges of cultural heritage buildings to be linked to sustaining local culture through preservation. This is a qualitative research design under the paradigm of a critical research approach. The data were obtained through observation, interview, and literature studies. The results show that the opportunity of Pracimayasa interior design as a cultural heritage building towards strengthening local culture-based designs in which the uniqueness of ethnic-archipelago forms at all times has been the peoples' choice of interest which reflects high selling value. The challenges are the value of operating costs are high for the embodiment and building design maintenance. Thus, certain strategies are needed for the development of materials studies and construction techniques that focus on the results of materials and methods of making ordinary design, however remain sustaining the present forms of Nusantara ethnic buildings.

1 Introduction

The spirit of technological development has an impact on socio-cultural development, one of which marked an increase in the economy. The rising economic level of the community has had an impact on the demand for interior design services as well. The Head of the Indonesian Interior Designers Association Lea Aviliani Aziz, explained the growth trend of the interior design industry has been going on since last few years (KONTAN, Thursday, 6/10/2017). If normally the house designs only rely on the services of architects and contractors, however, in recent years they engage the service of interior design experts. The contractor, which has been limited to architects and civil engineering expertise

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qualifications, has now begun to use the services of interior designers. Consumers may not only those of government offices and companies, but the needs of interior designer services have penetrated on the individual. The growth of interior services users is quite significant compared to last year, "he told KONTAN on Thursday (6/10/2017). Further explained by Lea, local interior designers have also started on selling internationally. "Currently there are about 5% of Indonesian interior designers who work in abroad".

According to the growth of interior design business in Indonesia throughout the year 2017-2018 is indeed a promising momentum. It is projected that the growth of interior industry business can reach up to 50% from last year / 2016. If previously a minimalist design dominates interior design, starting in 2017 the trend turned out (Lea, KONTAN, Thursday, 6/10/2017). Eclectic style is still in great demand in the market. The meaning of eclectic style is a mixture of styles such as classic, vintage and modern. More value than eclectic style of them can modify old product or product with new or modern model.

The style has actually been there and introduced from year to year. However, from year to year shows an increase, this indicates the interest of old style / past time has always been present as the demand of all time. The demand for design services includes the interior design of hotels and offices, business facilities and shopping malls, condominiums and apartments or homes both domestically and abroad. Especially in the houses in general and tourist attraction can be seen there is the development of the form of interior elements, on the one hand a simple form on the other side forms of tempo first began to hunt people to be sold as an atmosphere. This can be seen in Surakarta, since the year 2009 began to emerge elements of the past interiors for commodities both as a business interior and residential. Let's look at the phenomenon of the emergence of several restaurants with the atmosphere of the old architectural forms in Surakarta and surrounding areas living up such as in the present *Joglo*. Similarly, in Surakarta there has been a related Regulation *Joglo* form for the Village Head Office. The old interior elements position which is living up as shown in current trend of interior atmosphere is an embodiment of high selling value. The rise of the presence ethnic forms of interior elements for restaurants and business houses in Surakarta mark the longing of the past mood after the presence of the form of simple and practical interior elements. The facts show that in Surakarta, the restaurant that displays the interior of the past-average atmosphere is a standard upscale selling point restaurant.

Based on that information, it shows that it is time for public awakening momentum to be supported through the passion and preservation of a Cultural Heritage gained its momentum locally, nationally and internationally. Cultural preservation buildings such as *Pracimayasa* building in Surakarta become strategic; its existence becomes the inspiration for the development of interior element form at national and international level. *Pracimayasa* interior building is a residential building family *Pura Mangkunegaran* Surakarta which reflects uniqueness of the shape and philosophical value [1]

This triggered the question of how the opportunities and challenges of preserving the interior design of *Pracimayasa* building as a cultural heritage building that synergize with the strengthening of local culture currently occur dualism in the direction of design in Surakarta. This then leads to dichotomous discourse. On the one hand, the development of Surakarta interior design leads to the development of ethnic-based designs of the archipelago, but on the other hand the development of interior design is separated from the ethnic form of the archipelago. This study significantly contributes to raise critical awareness related to the development of cultural heritage in the global era. The results of the study are expected to contribute to the horizon of view as a form of creative action related to the preservation of interior elements of cultural heritage, as stipulated within the spirit of Law No 11 of 2010 on Cultural Heritage.

2 Methods

Opportunity and Challenges of Pracimayasa Interior Buildings - Heritage Buildings for Strengthening Local Cultural Preservation is the result of culture studies research. Pracimayasa's interior building is positioned into a readable text so that it understands its meaning. This study attempts to read meaning, thus the data is descriptive. Therefore, this study uses qualitative methods and qualitative descriptive data analysis techniques.

To study the problem, this study used a critical approach with the theory of deconstruction and visual communication semiotics. Deconstruction is meant to reshape what has happened, to seek new meaning among the text gaps by delaying the previous meaning. These signs become free signs, free speech, language which is free meaning and automatically generate diverse meanings, resulting in a pluralistic reality [2]. The focus of semiotic communication lies in the theory of the sign system (code) as a means of communication [3]. The process of communication is common in understanding text. Communication occurs at different places and times. This indicates that the situation that the sender (author) predicted is not the same in the communication. Thus, the recipient's understanding of one another may be different [4]. Communication does not always produce a single meaning; many things may affect the communication.

In signifying the sign simultaneously occurs the process of semiosis. It is the process of combining one entity with another, known as signification. The semiosis process produces an endless series of relationships, an interpretation becoming a representament, becoming an interpretant and becoming a representament in addition to adifinitium. Such a movement is called the unlimited process of semiosis with no end to the base [5][6]. It shows that the interior of Pracimayasa building is a readable text. Data collection techniques prefer the techniques of observation, literature study, and interviews. The data includes the interior of Prakarsa Mangkunegaran building based on the point of view of the embodiment, type, name, and location.

3 Results and Discussion

Pracimayasa building is a cultural heritage building where the royal families of Mangkunegaran live. As a cultural heritage object, Pracimayasa buildings are protected in accordance with the Law of the Republic of Indonesia No. 11 of 2010 on Cultural Heritage. The Law of the Republic of Indonesia number 11 of 2010 on Cultural Heritage offers a paradigm shift, that in preserving the Cultural Heritage in order to improve the welfare of the people, it is necessary to balance the ideological, academic, ecological and economic aspects [7]. This new paradigm comes with balancing expressive cultural ecological configurations that prioritize the synergy of artistic value, solidarity and progressive cultural configuration that emphasizes the synergy of values of power, economics and science and technology, and creatively anticipates the challenges of values conflict, philosophical paradoxes to mentalist anomalies. Preservation of Pracimayasa's interior interiors as a cultural heritage in the global era must have opportunities and challenges. For that discussion of opportunities and challenges the development of interior style of Pracimayasa building as a cultural heritage, it is necessary to discuss the visual style of interior elements Pracimayasa buildings in harmony with the spirit of the age associated with socio-cultural changes.

Characteristics of interior style Pracimayasa buildings can be seen in the shape and size of the interior elements describe the attitude of Javanese human movement in private environments, especially in the dressing room and bathroom. In this section is discussed one of the private space that is Pracimayasa building room. The interior character of the

Pracimayasa dressing room is specified on the shape and size of interior furniture elements such as the shape and size of the dressing mirror and the dressing seat (see picture below).



Fig.1. Dressing Mirror and Dressing Seat

The main makeup mirror is located on the north wall. This mirror is equipped with 15 cm high table leaves, two small cupboards on the right and left of the mirror as high as 50 cm, 25 cm wide. In front of the mirror lay a rectangular carpet. If understood from the aspect of the furniture size and how to put it indicates the form of sitting attitude of the person who operates the Pracimayasa dressing room in a kneeling position (sitting on the floor). This can be seen at the height of the wardrobe to store and put down the makeup furniture that only allows people to take in a comfortable position while sitting on the floor. The size of furniture and layout requires the attitude bodies that reflect the Javanese manner of dressing. The position of sitting on the floor in terms of makeup is the custom of the Javanese in the palace (Interview, K.R.T. Hartoyo, S.Sn., on March 2014). That makes it clear that there is an obvious difference with the current dressing room. Dressing room that is currently developing in general international standard furnished furniture that puts the sitting position on the seat along with a mirror that fills the whole room.

The form of sit-down attitude by sitting in *stimpuh* can be found as Javanese custom character related to dress code and expected result. The element has a very important essence as the value of Javanese etiquette and the essence of makeup. Solo Princess makeup character with long hair character and form of makeup that tend to finer demanding long dressing time, so sitting on the floor more effective and more productive. Long hair to be curled or condensed with no hair connection. To achieve maximum results it is necessary to order treatments and dress up starting from the hundreds, oiled, combed, molded, knitted and then supplied or accessories.

Likewise, the procession of *lukar busana* is a dressing moment after the party, the sequence requires a time consuming process. The procedure of treating hair as a crown is very common in the palace environment, which lasts until now, it is necessary prudence in treating it, so a princess should be assisted in the ornate event by one or more *dalem estri* (woman). In addition to hair care, this is also required a long process of time to dress up the face, as well as in dress (cloth). The time taking process to present themselves in a prime manner, this shows that a Princess palace requires physical toughness, because it takes time and rituals are quite draining in a cross-legged sitting condition.

Therefore everything related to make up place with the style of sitting on the floor is a key answer to the needs of humans to remain comfortable compared to the makeup while standing a bit more use of energy. In standing positions for hours requires considerable physical strength, thereby characterizing the virtue of a sitting in *stimpuh*. The short

dressing table takes about 50 cm to reach when sitting *stimpuh/simpuh*. In this case, it takes a seat on the floor like a carpet or mat. Philosophically, the make-up mirror is as high as a human being either from the bottom to their altitude. This form of design tends to require more careful maintenance than furniture with a certain height not too close to the floor. Similarly, the material used, for furniture that is attached to the ground requires a good material resistant to moisture.

But it will be very different from the demands of furniture oriented to modern women who tend to be oriented to practical value and fast so that more among those who are short hair tend to use chairs for berias. The floor should not be ground floor carpet or mat. The material used for furniture is not very demanding materials that must have moisture resistance because it does not have to come into contact with the soil. In addition, the form of palace furniture tends to have wood materials in a variety of ornaments that require accuracy, especially in the treatment. Care of carved furniture with plain of course easier. Wood materials demand care, more carefully than aluminum materials.

The above explanation shows that the preservation of Pracimayasa's interior as a heritage preserve building is an inevitable phenomenon. This is because of its existence requires the ability of experts in building a negotiation in order to put back the interior of Pracimayasa building as a cultural heritage in the global era. On the one hand the uniqueness of interior style Pracimayasa has a chance to fill the development of interior design archipelago in shaping the cultural character of the archipelago that encourages the realization of three dimensions as follows. The *first* dimension of culture, with the presence of interior styles Pracimayasa fill the development of interior design can serve as a basis in strengthening identity and cultural capital. Interior design is basically a sign of the existence of culture and technology, the presence of interior design past the first sign of the spirit of society to bring back the interior elements of the form of ethnic / tempo first for residential and business houses so that the interest of foreigners to hunt ethnic form in Indonesia is not a threat related to loss of identity but strengthening cultural capital. *Secondly*, on the economic dimension, the development of Pracimayasa's interior style of building can serve as an action plan towards strengthening the creative economy and the orange economy based on cultural resources. With the development of interior design past, in this case open business opportunities for local communities. Do not let these opportunities become economic land for foreigners. *Third*, the ecological dimension, the development of interior design style Pracimayasa for the development of interior design can serve as a guardian and strengthen the ideals of the nation in order to realize the action process with sustainable scale outputs as a form of conservation and preservation. With the development of interior design past, as well as Pracimayasa interior building not only in the environment Pura Mangkunegaran means that there has been conservation by way of utilization and development as the spirit of Law No 11 of 2010 on Cultural Heritage.

However, on the other hand the development of interior style of Pracimayasa building is faced with several challenges, as follows. First, the interior style of pracimayasa building is an intricate form of interiors that become unpopular along with socio-cultural developments that tend to be in simple and practical situations. The interior design of the ancient era that comes from the palace environment is felt complicated in the diversity of furniture types, so it needs high operating costs for the embodiment. Second, the interior style of pracimayasa building is a form of interior that requires special care, so it requires energy and extra time. Therefore it is necessary for the exploration of materials and techniques for the embodiment of interior elements materials that can display the style of interior Pracimayasa but easy maintenance and cheap price.

4 Conclusion

The opportunity of interior design of Pracimayasa cultural heritage building as a form of reinforcement to the design based on local culture, including the uniqueness of ethnic-based archipelago. This form is always asked by local people and reflects high selling value. The spirit of society and foreign organizers come to hunt old times furniture in Indonesia. This should be a momentum as a sign of public awakening in the spirit of preservation of Cultural Heritage as well as Pracimayasa's interior building, where its presence gained momentum of either locally, nationally or internationally. The ability to build a negotiation to re-position the interior of Pracimayasa building as a typical cultural heritage in the global era, in order to encourage three dimensional realisations, among others cultural, economic, and ecological.

The challenges of interior design of Pracimayasa's cultural building as a form of strengthening interior design based on local culture include: the value of operating costs are high for embodiment and design maintenance. Thus, it is necessary to develop strategies of studies on construction materials and techniques that can produce materials and methods of making a simple but remains presenting specific forms of ethnic-based buildings Nusantara.

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