

Reog Ponorogo Museum with Historical Approach in Sampung Ponorogo Village

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Abstract

Arts and culture are an integral part of a nation's identity and should be protected to preserve the values deeply rooted in the lives of Indonesian society. One such art form that deserves preservation is Reog Ponorogo. The uniqueness of Reog Ponorogo necessitates its preservation through an appropriate medium. In an effort to conserve the cultural assets of Ponorogo Regency, the government has established the Reog Ponorogo Monument (MRP) in Sampung Village, Ponorogo. The methodology employed in this study involved data analysis structured using a schematic concept encompassing programming, data analysis, idea development, and design concept development utilizing software such as SketchUp. The outcome of this final project is the design of the interior of the Reog Ponorogo Museum in Sampung Village, Ponorogo Regency, employing a historical approach that will highlight the narrative aspect of the past in museum design.

Keywords: *Museum, Reog Ponorogo, History, Narrative*

INTRODUCTION

Art and culture emerged along with the discovery of history in each region in Indonesia. Culture has a central and fundamental role and function as the main foundation in the life order of the nation and state because a nation will become great if cultural values are deeply rooted in the joints of people's lives. (Margianto, 2019). Cultural discourse must continue to be expanded to ward off external-negative influences which can be done by preserving, promoting, and developing the cultural values of the archipelago, as well as internalizing them in society, especially the younger generation. The government through Law No. 5/2017 on the Promotion of Culture has shown efforts to promote a variety of local cultures whose processes are carried out through the protection, development, utilization, and fostering of Indonesian national culture. (Government Regulation of the Republic of Indonesia, 2017).

Ponorogo is a district in East Java with a diversity of customs and cultures that still thrive today. Ponorogo has a unique and colourful cultural tradition, the reog Ponorogo. Reog is a traditional dance and theatre performance that combines elements of dance, music, and drama. (Safitri, 2022). According to folklore, reog Ponorogo has existed since the 11th century since the time of the Kediri Kingdom. Reog Ponorogo is an art that has become the cultural identity of Ponorogo, supported by something that is actually present and developed in its community as well as recognized by outsiders (Kurnianto, 2017). (Kurnianto, 2017). Reog Ponorogo has an origin that is believed by the people of Ponorogo as the beginning of the reog Ponorogo art. Historical evidence of the origin of the formation of reog Ponorogo still exists. The heirloom is one of the historical evidences that every Suro day is paraded around the Ponorogo city which coincides with the commemoration of the Islamic New Year. Every Islamic New Year, the people of Ponorogo make this commemoration a big celebration called "Grebeg Suro". Ponorogo is a region rich in *intangibile* culture such as reog Ponorogo, grebek suro celebration, and the Ngebel Lake larungan.

Cultural heritage needs to be preserved by the government and local residents in order to maintain the characteristics and original art of the region. For this reason, the government has attempted to register reog Ponorogo with UNESCO as an Intangible Cultural Heritage which will prevent reog Ponorogo from being recognized by other countries. Efforts to maintain the authenticity of this reog must of course also be interspersed with the introduction and education of the public and tourists. Thus, it is necessary to design a museum that involves the cultural elements of reog Ponorogo as a support for the preservation of the history and culture of reog Ponorogo. The design of the reog Ponorogo museum is expected to help strengthen the identity and protect the culture of reog Ponorogo. Until now, Ponorogo district still does not have a place to accommodate all the historical values of the art of reog Ponorogo. The heirlooms are only stored in the *pringgitan* of the district pavilion so that no community and tourists can directly access the historical relics. (Destiningrum, 2003). The Ponorogo reog museum can serve as a place to preserve and exhibit cultural and historical aspects related to the Ponorogo reog. The establishment of this museum can also help protect and care for a unique and valuable cultural heritage. The reog Ponorogo museum can also be an important educational resource for residents, tourists, and future generations. The museum will include information about the origins, development and cultural significance of reog Ponorogo with a historical approach of reog Ponorogo. The design of this museum is expected to facilitate art objects that must be preserved and maintained their identity that can provide historical education and become a place for tourists to visit the Ponorogo district.

Currently the Ponorogo district government is establishing the Ponorogo reog monument project which is expected to be completed in 2024. The Ponorogo district government said that the construction of the Ponorogo reog monument will be a tourism center to attract people and tourists to come to Ponorogo district. This tourism center will certainly increase the scale of visitors who come. Tourists will gain knowledge and history of reog Ponorogo. The utilization of visitor traffic at this monument can help increase the number of customers and revenue. The concept of the Ponorogo reog museum can help a great opportunity in line with the establishment of the Ponorogo Reog monument. The Ponorogo reog museum can also have a positive impact on the preservation of traditions, narratives, and other cultural elements to strengthen the economy by developing the tourism industry in this sector.

This final project will attempt to design a reog Ponorogo museum with a historical approach in Sampung Ponorogo village. This final project will answer the problems of (1) what is meant by interior design of the Ponorogo reog museum; and (2) how to design the interior of the Ponorogo reog museum with a historical approach. In the first part, it will be relevant in this final project to explore interior design in the context of the Ponorogo reog museum. The interior design of the Ponorogo reog museum should be able to communicate the historical, cultural, and artistic values of the Ponorogo reog, through a series of planning, designing, and implementation processes of spatial arrangement. Meanwhile, the second part is important to formulate because the interior design of the Ponorogo reog museum with a historical approach will be designed to focus on the historical, cultural, and artistic elements of the Ponorogo reog. These elements can be displayed through various interior design elements. Thus, based on the arguments and justifications that the author has compiled above, this final project will design the interior of the Ponorogo reog museum with a historical approach in Sampung Ponorogo village.

RESEARCH METHODOLOGY

The design methodology applied to the interior design of the Ponorogo reog museum is organized based on references by David K. Ballast (Ballast, 1992). The first stage developed is programming by conducting data steps in the form of surveys, interviews, observations, documentation and data analysis. Data analysis obtained in the form of literature studies on related objects. Literature studies help designers in designing a museum. Some of the literature studies sought include a general overview of the museum such as lighting standards, ventilation, and the placement of exhibits in the museum; requirements for the establishment of

museum buildings; historical approaches; and literature from the history of reog Ponorogo. In addition, literature is also in the form of information regarding the design location plan in Ponorogo Regency.

Field studies were conducted with field observations at two museums in the city of Yogyakarta, namely the Sonobudoyo museum and the Yogyakarta Archives Diorama museum. Observations at locations with related objects are carried out with the aim of providing an overview of the museum and increasing knowledge in museum design. In conducting field observations of the museum, concurrent steps take documentation of the object as a whole, and matters relating to the making of the museum.

After obtaining data about the design of the museum, then conduct an analysis in the form of zoning, grouping, space size, space organization, circulation flow, and patterns of relationships between spaces. The Reog Ponorogo Museum uses a clustered type of space organization because the rooms in the museum tend not to be similar in size, shape, and function but the rooms are still connected to each other. In addition, the museum is also centered on the museum lobby because it divides other rooms in a clustered manner. Then there is a grouping of spaces in different zones, namely the public zone, semi-public zone, and private zone. The public zone is filled with rooms such as the lobby, artshop, and introduction room. The semi-public zone is filled with permanent exhibition rooms and temporary exhibition rooms. Meanwhile, the private zone is filled with office space, toilets, and server rooms. The calculation of space standards is supported by the Indonesian Museum Guidelines (Directorate of Museums, 2008) about building regulations in museums.

The flow used in this design is the suggested and directed flow. The use of these two flows can be in line with the mechanism of the museum where the flow tends to be directed and cannot return to the previous space. However, there are several spaces that give visitors the opportunity to explore exhibits according to their wishes. The pattern of relationships between spaces is formed after all the data is organized. After passing the data analysis process, then making technical drawings in the form of sketching, plan design, floor and ceiling plan design, determining furniture and its size, drawing furniture and construction details, cuts, axonometry, and documentation of the final results in the form of perspective angle sketches in the museum space.

RESULT AND DISCUSSION

Based on the justification that has been compiled where there is no museum that stores heirlooms and also historical narratives to support the preservation of reog Ponorogo, a reog Ponorogo museum with a historical approach was created in Sampung Ponorogo village. The reog Ponorogo museum can serve as a place to preserve and exhibit cultural and historical aspects related to reog Ponorogo. The construction of this museum can also help protect and maintain a unique and valuable cultural heritage. The activities in this museum are divided into two, namely the main activities and supporting activities. The main activities include information and ticketing services, viewing exhibitions, and buying souvenirs. While supporting activities include museum workers who work individually, maintenance room, storage and maintenance, utilization and use.

The location to be built is in the former limestone mining area in Sampung village, Sampung sub-district, Ponorogo district, East Java. This location is used for the construction of the Reog Ponorogo Monument (MRP) mega project with a land area of 30 hectares and consists of 11 floors. The location of the Ponorogo reog museum design is on the 1st floor of the Ponorogo reog monument with a location area of 1,200 m².

The boundaries of the location are:

- Northern Boundary : Limestone mountain area
- Eastern Boundary : Residential home area and limestone industrial center.
- Western Boundary : Mountainous area and border with Wonogiri.
- Southern Boundary : Resident house area



Figure.1 Analysis Site, creation by Emeralda Diza P.,2024

A. Implementation of the concept of history in a narrative manner

The history of reog Ponorogo is divided into 8 acts that are transformed into individual rooms that tell a story (narrative). The acts are organized in a sequential time period that serves both educational and entertainment purposes.

Table.1 Implementation history concept with narrative design (Source: Emeralda Diza, 2024)

Historical Narrative	Symbolic Narrative	Design Application
Legend of Bantarangin (1200 AD)		
The proposal procession of Kelanasewandana and Dewi Songgolangit with several conditions, one of which provides reog art.	Visitors witness the legend of Bantarangin, which started the reog Ponorogo art form.	<ul style="list-style-type: none"> • Provision of an audivisual room that tells the story of Kelanasewandana and Dewi Songgolangit. • Miniature of the distribution of the territory of the Wengker kingdom along with is inscriptions.
Animism-Dynamism (1235 AD)		
The belief in the tiger spirit as the most powerful god and the animism-dynamism era that the god of occurred in Ponorogo beauty	The atmosphere during the the most powerful god and the animism-dynamism era that peacock spirit as	<ul style="list-style-type: none"> • Featuring tiger and peacock characters are believed fauna • Adding archaeological findings within the Ponorogo region. • Featuring elements of old-time reog
Political Satire of Ki Ageng Kutu (Late 1400 AD)		

Political satire against King Brawijaya V for not performing his duties properly	Information about I Ageng Kutu and King Brawijaya V. Visitors are made to feel as if they are Ki Ageng Kutu who fled from Wengker because of his defeat against Bathara Katong to seize the Wengker region to become Ponorogo	<ul style="list-style-type: none"> • Information in the form of photos, historical narratives, miniatures, and heirlooms. • The use of architectural elements based on Majapahit architectural forms. • The tunnel as a circulative element depicts the transition phenomenon from Ki Ageng Kutu's defeat Bathara Katong's victory
Entry of Islam (1486 AD)		
Bathara Katong brought the teachings of Islam to the Wengker area and conquered Ki Ageng Kutu	Information about Bathara Katong who gave birth to Ponorogo as well as changes in meaning and changing the reog system in Islamic law.	<ul style="list-style-type: none"> • The use of elements between two united civilizations (Majapahit and Islam) • Information in the form of photos, historical narratives, miniatures, and heirlooms.
Colonization Era		
Reog performances were limited. Visitors feel as if they are	Reog were afraid of experiencing the silence and tends to be empty with the impression of emptiness that occurred during the Japanese and Dutch colonial periods that occurred in Ponorogo	<ul style="list-style-type: none"> • The information of a room that because the Dutch would dominate too oppression that contains much information on the • The formation of a room that implies that reog cannot perform and tends to be silent.
Old Older Reog		
Reog rose in line with the rise of reog with a rampant political campaign at that time	Visitors felt the atmosphere of the establishment of a room with formation of intuitions under the feel of the state of a political party campaign that ended with the collapse of a political party for harming the nation	<ul style="list-style-type: none"> • The establishment of a room with formation of intuitions under the feel of the state of a political party campaign that ended with the collapse of a political party for harming the nation
New Older Reog		
Warok helps reog art to progress. The assistance also came from the Golkar party but was based on political interests.	Visitors witnessed the reog art during a quiet period and began to triumph again.	<ul style="list-style-type: none"> • Placement of space with a cheerful atmosphere. Inside the room there is an activity sensor to break the tense atmosphere into a happy one. • Provision of a room with various information in the form of photos, narratives, videos, etc.
Reog Reformation		

Changes in reog that support educational and moral values. Reog explores economic aspects within the local community and its spread beyond Indonesia.

Visitors witness the spread of the global art of reog. Reog is also registered with UNESCO as an *intangible* cultural heritage.

- There is active information in the form of a reog Ponorogo distribution map. Visitors are also provided with binoculars to interactively view the distribution of reog Ponorogo.
- Information about reog values that can be retrieved in a visual and interactive form.

Elements of reog Ponorogo

Reog, which has been • The formation of a large room recognized worldwide, must be Visitors will end up with the containing information on the preserved and protected reog art that has managed to elements of reog Ponorogo.

grow and take shape despite various obstacles.

- The room takes the form of a reog Ponorogo exhibition gallery.

B. Application of narrative design

Narrative design is applied in order to make it easier for museum visitors to examine the history conveyed in the interior elements of the room. The establishment of zones based on circulation so that visitors visit the entire period contained in the museum. The circulation arranged in the museum is divided into 3 zones that visitors pass through such as the reception zone which contains the lobby and introduction room, the exhibition zone which contains permanent and temporary exhibition rooms, and supporting zones such as art shops and toilets. While the other zone is the staff zone which contains the office.



Figure 2 Museum Lobby, creations by Emeraldal Diza P., 2024

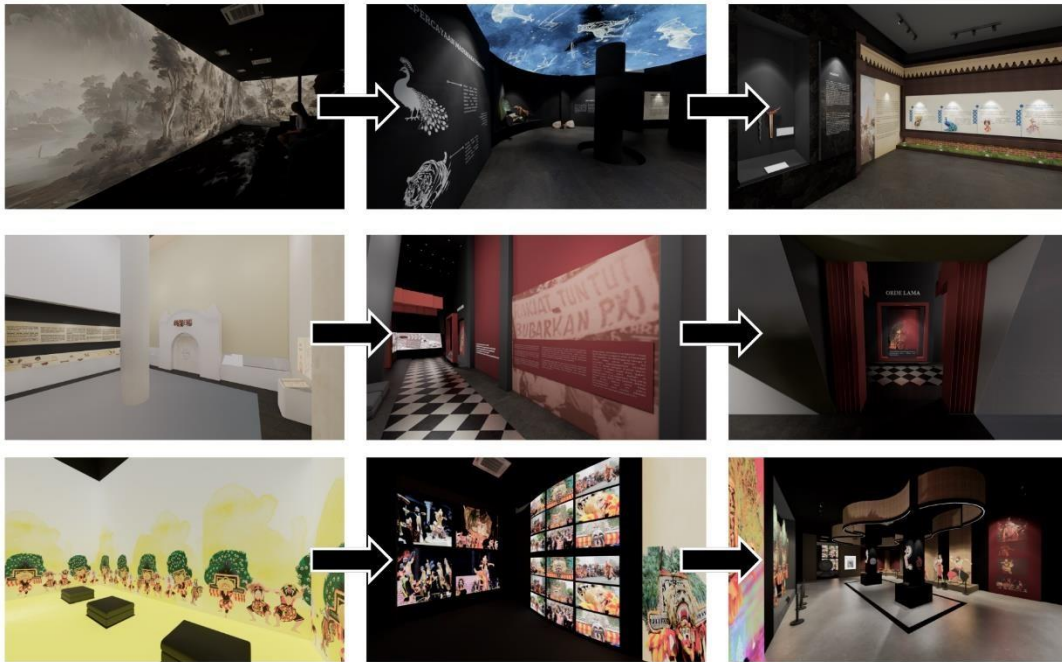


Figure.3 Museum Reog Design, creations by Emeraldal Diza P., 2024

The visitor entrance is located in the reception zone, namely through the main door in the museum lobby and then continues to the introduction room. In the reception zone, the concept used is ethnic contemporary by taking the ethnic Ponorogo, namely reog Ponorogo. One of the forms taken is the shape of a peacock feather which is applied to the wall elements of the main lobby. In addition, there is a Ponorogo reog icon in the main lobby which can give the impression of cultural preservation and become an icon of the museum building. The color used in the lobby tends to use red taken from the *peacock dhadak* costume. The color reflects the high spirit and ambition of reog culture. In the introduction room, the color of the furniture used tends to adopt the color of peacocks and the shape is synchronized from the shape of peacock feathers.

After passing through the reception zone, visitors can pass through the exhibition zone. In the exhibition zone, it is divided into 8 rounds of periods. The first period is the bantarangin period with the narration of Kelana Sewandana, the king of Bantarangin proposing to Dewi Sanggalangit, who is the princess of Kediri kingdom. The content is provided with an audiovisual room with the aim of providing visitors with an understanding of the birth of reog Ponorogo. The second period is the animism-dynamism period with a narrative of the belief of the people of Ponorogo at that time in the spirits of tigers and peacocks as spirits of strength and beauty. The form of the lawa cave in Ponorogo is transformed into a modern form that can accommodate the content of the period and heirlooms related to the period. Furthermore, the Ki Ageng Kutu period features a narrative of political satire from the patih to King Brawijaya V. The majapahit house form is transformed into a museum vitrine with relevant content. The next period is the Bathara Kathong period which contains a narrative of the entry of Islam in Ponorogo. This is related to the changes in some reog elements that are in line with Islamic law. The adoption of the shape of the Bathara Kathong tomb building which is a union between hindu-islamic culture is transformed into the form of vitrines. The next period is the Colonization period with an atmosphere as if visitors feel pressured because the narrative presented that reog does not rise and tends to be limited to be displayed. After passing through the colonial period, there are two periods of the old order and the new order where the old order tends to make the room tense because the narrative presented about the influence of the PKI that welcomes reog but at the same time there are riots such as burning, dissolution, and beating against reog Ponorogo. The New Order tends to be a happy space

because of the rise of Reog Ponorogo art at that time. The provision of an interactive room with sensors that can follow the movement of visitors gives the impression that the progress of reog Ponorogo can be felt by visitors. Then, entering the last period room, namely the reformation room which contains the glory days of Reog Ponorogo which has advanced to the present. This room tends to use a modern design.



Figure 4 Temporary of Reog Museum, creations by Emeralda Diza P., 2024

The exhibition zone also contains a temporary exhibition space in which there are elements of reog Ponorogo such as statues of Jathil, Kelana Sewandana, Dewi Sanggalangit, Warok, Bujang Ganong and some costumes worn by reog Ponorogo players. In addition, there are reog Ponorogo art tools and other interactive games. In this room, the materials used tend to use rattan taken from the *dhadak merak* material. The colors used are also adopted from the colors of *dhadak merak* in the form of black, red, and brown.



Figure 5 Art Shop, creations by Emeralda Diza P., 2024

After passing through the exhibition zone, visitors are directed through the supporting zone, namely the artshop. The exit of the exhibition directly leads to the artshop so that visitors can see and buy souvenirs related to reog Ponorogo. In the artshop, the design arch uses a shape adopted from the *peacock dhadak* shape and then developed as a backdrop and display stand. The color used takes the green color of the peacock. The staff zone contains an office that supports the museum manager in maximizing the progress of the Ponorogo reog museum. The office takes the green color from the color of the peacock,

CONCLUSION

The interior design of the Reog Ponorogo Museum with a historical concept in Sampung Ponorogo Village is expected to be an educational and interesting place for visitors to learn about the Reog Ponorogo culture. The museum is also expected to become an icon of cultural tourism in Ponorogo and attract tourists from various regions. The Reog Ponorogo Museum presents a narrative of the Ponorogo reog that is made based on a historical period hallway. The history of reog Ponorogo is told chronologically from the legend of its formation to its glorious development. The presentation of the museum gives an impression that can feel the

atmosphere of space, time, and place where the period takes place. In addition to the period-based exhibition rooms, there are temporary exhibition rooms that present exhibits containing historical artifacts such as masks, colorful reog clothing, dhadak merak, and also various traditional musical instruments. The presentation of the museum is combined with interactive presentations and informative documentary video screenings so as to provide a sense of recreation and understanding to visitors.

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