Implementation of the “Mega Mendung” pattern in Interior Commercial Space

U A Ruki
Interior Design Department, School of Design, Bina Nusantara University, Jakarta, Indonesia 11480
uruki@binus.edu

Abstract. Patterns in interior design is one way to provide characteristics as an icon design object, especially to be remembered by customers in public facilities in shopping centers, hotels, airports train station or others interior commercial space. This research will emphasize a traditional cloud pattern called Mega Mendung which has successfully become an iconic pattern from Cirebon, West Java. The purpose of this research is to detect the potential patterns of Mega Mendung that could potentially be applied as ornaments in the commercial space of the interior. There will also be some historical backgrounds of the Mega Mendung cloud and a pattern analysis of decoration in interior applications using the Goal Grid design thinking method, some expected results from these observations and analysis can provide information on 4 points: Achieve; things to get. Avoid; things to avoid. Preserve; things to be guarded and Eliminated; things that should be removed in the applications. At the end of the analysis this paper will remark on the goal and objectivity of using Mega Mendung pattern as an ornament and displayed within interior commercial space at Cirebon.

1. Introduction
Indonesia was a part of a trading silk and spices path distribution; the Java island including Cirebon was one of the port of transits. Cirebon city means mixture taken from word of caruban and is populated by various tribes and has become place that cross culture has been seen at the Cirebon keraton kasepuhan building palace, there are several ornaments that were influence by other continents such as Europe, China, Arab and local culture such as Hindu and Javanese [1]. An ornament can be differently applied and it has unique patterns that usually found in a palace building or a traditional house. Back in the past, Ornament in interior design or architectural is often used to describing the social meaningful but these is need to be observed further since it is not a fixed condition [2].

The cloud pattern itself can be found as ornaments in traditional palaces in China, Korea, Japan and Thailand. Each cloud pattern has its own unique characteristics. In Japan, cloud patterns are usually known as kumo, it was influenced by Buddhism and was develop into crests and used at top of temples kamon and referred to as Zuuin, meaning a cloud that appears as a lucky omen. While cloud patterns in China is called YUN (cloud), usually its draw as a background of 2 dragons in the mountain as a represent “promising clouds” (xiangyun 祥云) in the heavens. Related to Taoisme the meaning of cloud in china is “a blessing that never ends”. Therefore, cloud patterns are usually drawn repeated and continuously due to traditional beliefs [3].
The pattern could be applied in variety of materials, if its applied-on fabric it’s called as Batik; or could be applied within architectural & interior called ornaments; pattern also could be applied in furniture such as in wood crafting and each part of the ornament has its own expressive meaning. It is mentioned that Javanese and Cirebon craftspeople and carpenters and other centers refused to be under control to the colonial rule, therefore craftspeople turn to copied the style or inspired by Chinese furniture that delivered to the peranakan Chinese community and selling the Indo-Chinese theme with an affordable price and show appreciation to the Chinese aesthetics by the native [4]. At the gate of the Cirebon Kasepuan Palace there are three patterns reassembling that mentions influenced by the China heritage; first is the Kuncung (a knot) pattern; second pattern is Wadasan (rock) a pattern in ornaments the bottom of the cloud acts as a foundation and symbolizes strength, the third is pattern of cloud which called Mega Mendung (rainclouds) at the top. The Chinese influences are recorded in history of matrimonial between respectable people from Cirebon and a princess from China, some art objects brought along include ceramics, plates and cloth patterns were adapted to local culture. Since then, those patterns appear to have undertaken further development and influenced to the society at Cirebon city.

**Figure 1.** Implementation ornament of Cirebon Pattern at Interior Commercial Space.  
Source: Author

Nowadays, City of Cirebon has developed an interior space such as marketplace, shopping mall, coffee shop, restaurant, hotel and others tourist site where community gather as a tenant or a consumer in one place. One of the common space to selling goods and its intended to be commercial is a mall building where the inside has a variety of retails, within this mall the building has design amalgamate the modernity lifestyle. To accommodate and represent a Cirebon culture the designer develops the element aesthetics attributes as wall cover in the pillar (see the figure 1), culture application sometimes it also can be applied as tradition that found in fixture in lighting products, moldings, door, window frames, banisters, statuary, fountains. These all ornamental features need to be associates with certain traditions value and characteristic which grow in their societies [5].

2. Method
A method called goal grid is applied within this research, the goal grid is a method for clarifying goals that was invented by Ray Forbes, John Arnold and Fred Nickols, this method is suitable when it is needed to define an intention [6] and a goal grid methods is prepared with a matrix framework for thinking probability of examining the Yes and No answer for two basic questions about the goals and objectivity. First question to be asked is wheter you want something or not, the second question is whether you have it or you don’t have. These questions define basic categories of goals and its objectivity [7]. The goal of this research is to implement a pattern cloud (*mega mendung*) within the interior commercial space, therefore, a designer needs to clarify the strategic plan to use the pattern
before it is applied. There are 4 areas to be analyzed such as what to ACHIEVE, what to PRESERVE, what has to be AVOIDED and what to has to be ELIMINATED.

Since Cirebon has an iconic pattern, representing an icon of Cirebon city within interior commercial space become further discussion in this research. The objectivity is to implement the pattern properly as an ornament, it is important to highlight the purpose of what should be PRESERVED, but it is also worthwhile to keep in mind the other three analyzed components. Although goal grid methods are usually used by managers, designers could imply that this method in terms of developing a design concept, focusing on goal objectivity and use the matrix for taking decisions which can be targeted to ELIMINATE all threats, AVOID all risk, PRESERVE patterns and ACHIEVE without risk.

3. Results and Discussions
Discussion about transformation object or image has become worldwide in the era of visual communication, image dominates and begin to be a star as photography, advertising and mass media is used by publication technology. To add on to that, commercial space need extension of brand image, sign language for public attention and symbol of prestige or power, therefore, positioning an ornament within interior commercial space is a significant need since its representation of function, culture and brand power [8]. The existence of the Mega Mendung pattern can be found easily in Cirebon, this pattern is used as a batik pattern and ornament at public spaces. Unfortunately, these days the implementation of cloud patterns could be differently applied from the original technique. As represented from the figure 2, this discussion has not been found whether by using mega mendung pattern will make this pattern still exist and sustain. Nevertheless, this result of study could provide assistances for those who want to implement the Mega Mendung pattern within interior commercial spaces before deciding to develop a concept. These are the four results discussions before implementing the pattern:

![Figure 2. Goal grid Methods. Source: Author](image-url)
A. Things to be eliminated while applying the “Mega Mendung” cloud pattern (Eliminate)
Since the Islamic culture is dominant in the Java region, drawing an image of living creatures are slowly reduced and replaced by other geometric patterns. Therefore, for the mega mendung to be applied, the designer should eliminate both of animal images and puppet show (wayang) and if mega mendung needs to be accompanied with other patterns, it could act as a template with other nature patterns such mountain (wadasan) and other floral pattern like the origin gate at keraton kasepuhan palace.

B. Things to be avoid while applying the cloud pattern “Mega Mendung” (Avoid)
Try to avoid applying the Mega Mendung pattern in a vertical direction since it has a different meaning to the origin of cloud pattern at gate of the keraton kasepuhan palace and it is necessary to not confuse the audience so that they could still recognise the pattern (figure 3)

![Figure 3. Cloud pattern (Mega Mendung) and mountain pattern (Wadasan).](image)

From the figure above, the pattern is slightly similar to each other, and it could be biased to recognise and differentiate the pattern. If the designer decides to use one of the patterns shown above, they have to make sure the detail and direction is suitable with its meaning.

C. Things to be preserved while applying the “Mega Mendung” cloud pattern (Preserve)
Since each country has different styles in drawing the cloud pattern, the pattern mega mendung should not be drawn differently from its original, each curve and line should not be altered which causes a major distinctive and significant change that could give a different visual effect. The similarity and dissimilarities among the cloud patterns from Korea, China and Cirebon is as the following explanation (figure 4), the first image is the china cloud pattern which has a longer and bigger shape, usually drawn symmetrical, and has a meandered curve and has various colours. The second cloud pattern, can be found as an architectural ornament at various Korean temples, the cloud pattern looks smooth-edged with moderate size and has harmonious colour. The third cloud pattern are usually found in Cirebon, and has double layers with a pointed edge [9].

![Figure 4. Variety of cloud patterns.](image)
From the PRESERVATION point of view, it is explained that the goal objectivity is to implement the pattern properly as an ornament. If the mega mendung requires adjustment due to the necessities of modernization, it is advisable not to make significant modifications. Hopefully, by doing so the audience can easily recognize mega mendung pattern since it’s a part of Cirebon heritage

D. Things to be achieve while applied the cloud pattern “Mega Mendung” (Achieve)
The cloud pattern represents an object in the sky, therefore, it is meant to be placed at top of interior space such as at a ceiling element as a lighting fixture, pillars can be covered to indirect lighting or between the ceiling and wall as a cornice. Nevertheless, if a designer decides to apply in an eye level zone it is necessary to be applied in a horizontal direction to attain the originality of its pattern similar to the gate in the Cirebon keraton kasepuhan palace.

4. Conclusions
In conclusion, it is important the designer does not choose patterns randomly; designers need to do research before choosing a pattern as an ornament. Therefore, designers can use the goal grid method to develop the framework and decide on the design concept with clear guidance inside the interior to achieve the goal of applying ornaments properly.

In addition, with preserving the Mega Mendung pattern, designers can create job opportunities to help local artists with its craftsmanship in the Cirebon area. This research could be taken into further discussions; whether the application of local patterns as ornaments added value to the interior commercial space and whether it can provide public awareness to customers about local patterns. Hopefully with this article, students or designers will continue giving attention and try to preserve the diversity of the Indonesian culture and heritage ornaments.

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