

Design of "Kayangan Api Park" at Bojonegoro as Facilities The 15th National Olympic Games

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ABSTRACT

Kayangan Api Park (KAP) is a park dedicated to the 15th National Olympic Games at Surabaya, East Java. This design is required to create new work architecture in the form of park design with a different concept. The methods used in the design KAP through two approaches including socio-cultural-historical such as interview then biophysical approaches such as observation, spatial analysis and analysis of the carrying capacity. Design KAP done on site with an area of 1500 m² with basic concept and inspiring from Javanese local genius and local wisdom as spheres of art and culture in Indonesia. Design processes of KAP refer from step research and analysis, preliminary design and construction drawing with applicated of basic elements as landform, cultural and sociological approach, site development, building and plant material. KAP is a form of cultural park that can accommodate a variety of cultural activities in open space such as exhibition of the installation art work, sculpture, street art and other various work of cultural art. Finally design of KAP is creating a site plan, lay out plan, perspective, sequence illustration, and explanation about detail engineering design.

Keywords : design, kayangan api, park

1. INTRODUCTION

The design of Kayangan Api Park (KAP) purposes, other than to honor the atlet of 15th National Olympic Games as contlempation place as well as recreational facilities. The design is to integrate the spiritual value to the atlet need of the community. Spatial the environmental site of KAP is divided into three sections, namely courtyard of *Jaba*, courtyard of *Jero*, and courtyard of *Jero Dalam*, which is designed in length, continuously, with permeable space permeation. Each turn of the yard is marked by a flight of stairs up to three steps. The division of spatial into three parts is based on the following philosophical conceptions: (i) Traditional Javanese philosophy: based on this philosophy, three parts of the hall's hierarchical space represent the natural expression of human life, namely the nature of *purwa*, and nature of the *wasesa*, while the staircase serves as a marker of the turn of each phase of the natural life. (ii) The value of local genius that can be lifted in three spatial in KAP is the existence of value owned by KAP as one of three place which is a series of procession of Javanese traditional ceremony since Majapahit era, that is Mount Lawu - Trowulan - Kayangan Api. (iii) Islamic philosophy: in this spatial design

is elevated from the use of the odd number of numbers which is reflected in the division of the three spatial plates, which are oddly Islamic numbers symbolize "that is still open - not closed", which gives the balance of the world and the hereafter. It is derived on the basis of one *Hadith Muhammad Rasullollah SAW* which reads: "*Innallaha witr un yahibull witra*" - meaning "Allah is a strange thing, and He likes the odd" (iv) Modern philosophy: in this design is manifested in the spatial distribution of KAP in three parts of the court, conveyed by the intention that through the 15th National Olympic Games (NOG) event held in 2000 in East Java, we will enter the threerd Millennium, with a burning determination as the fire that always burns in this KAP.

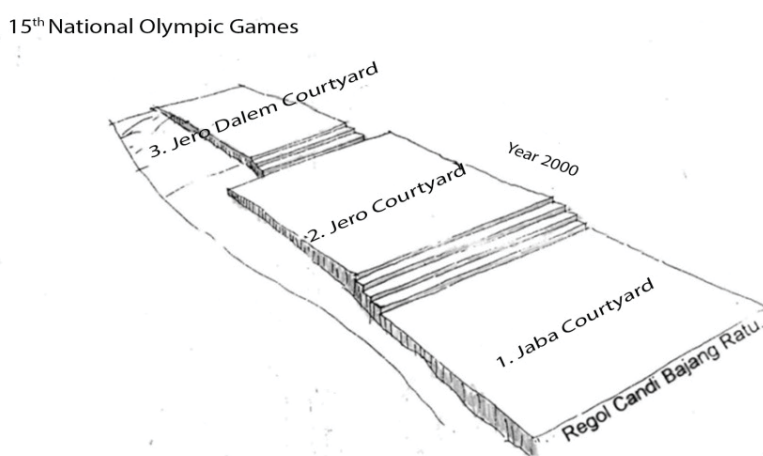


Figure 1. The "Courtyard - Architecture" of the KAP with the Concept of Three Division

The site of KAP complex is surrounded by a fence made of precast concrete with a traditional motif of East Java (Majapahit Kingdom), where the fence lattice is designed with the form of a 2000 NOG fire torch stilts into "*candra sangkala - geni trus murub ing bantala*" - from year 2000 which is the year of the 15th NOG in Surabaya, East Java, the fire for the caldron taken in this KAP.

2. CONCEPT DESIGN AND IMPLEMENTATION

To entry the KAP complex, visitors will be accepted by the gate of a bridge where under it flow a small river. The existence of bridges and rivers is intentionally maintained, because its existence is appointed as a cosmic symbol of "*samodro-segoro*" - water as the source of life of living things in the world. After this bridge, visitors will be caught by the parking area, which also functions as introduction space. Visitors are then directed to the entrance of *Regol Candi Bajang Ratu* as the only access to KAP.

2.1. Courtyard of *Jaba*

Before entering the courtyard of *Jaba*, visitors will be accepted by the gate of *Regol Candi Bajang Ratu*. This *Jaba* courtyard, in the form of a stretch of sandy yard, which serves as a ceremonial procession, with a size of 45 m x 45 m. The number 45 on this *Jaba* courtyard symbolizes the country's independence year. In this *Jaba* courtyard there is no building facility. The building attached to the front side of this *Jaba* courtyard is the *Regol Candi Bajang Ratu*.

Regol with the typology of *Candi Bajang Ratu* was chosen with consideration, to give the expression as a point of interest entering this KAP. It is also intended to give a message that to achieve the achievement must pass through a tight selection door (visualized in staircase ladder) as seen on the physical door of *Regol Candi Bajang Ratu*. *Regol* building is deliberately adopted from the typology of *Candi Bajang Ratu* in Trowulan, because the existence of fire park is actually one of three series of historical procession between Mount Lawu - Trowulan - Kayangan Api.



Figure 2. Point of Interest expressed in *Regol Candi Bajang Ratu* at the main entrance KAP

This *regol* has a floor plan of 6 m x 9 m, so the number is 15. This figure becomes the symbol of the 15th NOG and the symbol of the sacred day of Javanese traditional ceremony at Kayangan Api which falls on every Friday (*Jumat Pahing*), where the number of *neptu* of the day is $6 + 9 = 15$. The construction of this *regol* building is made of specially designed exposed brick pairs as the temple brick in Trowulan.

On the courtyard of *Jaba* that serves as the ceremony page there are 2 pieces of service door on the right-left end of the turn limits *Jaba* courtyard with *Jero* courtyard, which serves to provide access to the toilet area. The plot of the building where this toilet area is intentionally placed outside the area of the courtyard with the intention that the sacredness of KAP is maintained.

2.2. Courtyard of Jero

Jero's courtyard is the second level courtyard with 17 m X 45 m. The number 17 represents the 'date of our country's independence', while the number 45 becomes a symbol of the independence year of the Republic of Indonesia. In this section of the *Jero* courtyard there is a fire circle placed by placing the imaginary axis of the *Qiblat* direction as its center line axis, and meeting at a point with the east-west magnetic axis at the *banyu umub* well. This imaginary conception is considered important because the mythical existence of fire in *Kayangan Api* is a place of making heirlooms in the era of the *Empu Sopa* which became one with the existence of "*Gumuling* well - *banyu umub* "as a place to clean the heirlooms.

Circle of fire is round / circle with diameter of five meter. The round shape becomes an expression of determination that thickens and is whole without beginning and end in holding a flame of struggle. While the number five has the meaning that the basis of our country is *Pancasila*. Number five also reminds us how strong the fingers if fisted, symbolizing the greatness of the unity of the nation that has given birth and keep the country's independence. Cosmic symbols expressed in the form of a circle framed by a backdrop that is limited to eight pieces of base-shaped totem that strung into a single unit. The eight totems symbolize the eight directions of the direction of the wind and the manifestation of the universe's existence. This backdrop is described as the expression of a *floating circle of flame*, which is the boundary between *continental exposures*, the *exposure of oceans to volcanoes of the volcano* as a symbol of life in the conception of "*jambhu dwipa*".

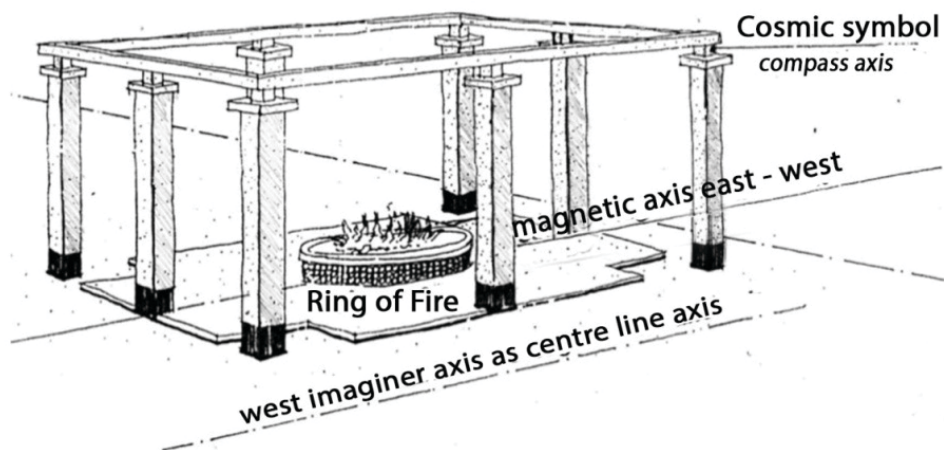


Figure 3. Fire Circle of cosmic concepts based on the axis of the wind - the magnetic of the earth and the direction of *Qiblat*

In this section of fire circle is equipped with four square-shaped seats size 2 X 2, which is placed in the direction of the breeze axis Northeast - Southeast - Northwest - and the Southwest, with a circle of fire as its center (the volcano of

life, the palace , Kingdom and heaven). The concept of placement is based on the ancient cosmology concept of Hindu-Buddhist, also based on the Javanese cosmology concept of "*Sedulur Papat Lima Pancer*, which is believed by Javanese society as a symbol of continuity and human welfare and salvation, while the circle of fire as the center of the universe symbolizes eternity.

The finishing material of the backdrop on the fire circle is designed to be made of clinker stone exposed red color which is synchronized with the construction of the fire circumference pair. On the inside of the circle of fire where eternal flame blazes, arranged with a black scalps tone stone formation of Lawu Mountain which is designed sculpturally, so as to show the flame-shaped configuration of ritual nuance.



Figure 4. Sequences Rotunda Fire Circle KAP

At the later stage of development, within this area of the *Jero* courtyard (to the left of the circle of fire) is equipped with a building facilities of Islamic prayer room (*musholla*). For the building of Islamic prayer room is displayed with *Tajug* architecture, where the basic shape of the plan is a square of size 8 X 8 m. Number eight, gives the meaning of the eighth month (August) as the sacred month of the Indonesian nation, which is strung together with the short side of this 17th-floor *Jero* courtyard, to reveal the 17th as the independence day of Republic Indonesia. The canopy roof is arranged three, tapering upward toward the top of the *mustaka* (crown) to the divine essence. As a follower of the majority, the Islamic philosophy is expressed in the three stacking canopy that reflects the level of devotion, is *Islam - Iman - Ikhsan*. This concept can also be interpreted in the sense.

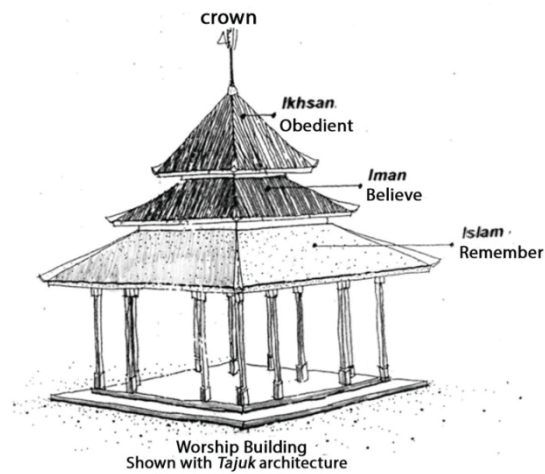


Figure 5. Building typology of *Tajug*

2.3. Courtyard of *Jero Dalam*

Jero dalam courtyard this dimension 27 m X 45 m. The short dimension of *Jero Dalam*'s 27-square-meter courtyard is expressed from the number of provinces that are the territory of the Republic of Indonesia. While the dimension of the long side is the number 45, which symbolizes the independence year of the Republic of Indonesia. The formation of the four rectangles is chosen, with consideration when there is an addition (eg, the widening of the province), then this form can flexibly evolve towards the sides.

Inside the *Jero Dalam* courtyard is placed *Sasana Kayangan Api* building, designed with the concept of Java architectural formation, where the basic shape of the floor plan is 15 m X 15 m. The number 15 is raised as sign for the 15th NOG event to be held in East Java. The number 15 is also lifted from the sacred day of traditional Javanese ceremonies held at KAP, on every Friday of *Pahing*, whose number of *neptu* is 15 (sum from *Jum'at* (Friday) = 6 and *Pahing* = 9). This needs to be lifted because until now, this KAP still serves as one of the rituals of traditional Javanese people in Central Java and East Java.

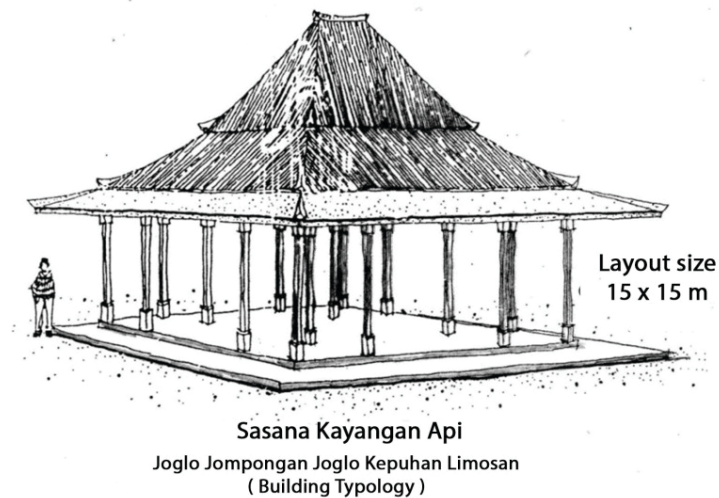


Figure 6. Building Typology Joglo Limolasan

The roof applied to the *Sasana Kayangan Api* building is a combination of *Joglo Jompongan* (which is the dominant feature of Javanese traditional architecture of East Java) and *Joglo Limolasan*'s, which gives historical meaning that KAP is one of the historic places belonging to "kasepuhan". "Kepuh", from one of the Majapahit Kingdom sites, while "Limolasan" was revealed as a form of the 15th NOG held by the fire taken from this KAP. Level three stacking on the roof of the building *Sasana Kayangan Api* contains a philosophy that symbolizes the three levels of human journey, starting from the mother's content, then the human born, and back to the God "Illahi Rabbi"

The layout of *Sasana Kayangan Api* building in *Jero Dalem* courtyard is set back to back, with the intention to bring up open space at the front of *Sasana Kayangan Api* building which serves as one of the procession space of 15th NOG fire taking ceremony. At *Sasana Kayangan Api* building, *soko guru* (column) is the main pillar that supports the roof structure. *Soko guru* is one of the forming elements of the building, a main pole located in the middle of the building *Sasana Kayangan Api*. The numbers of main pillars are as many as four pieces each located in the direction of the winds in the Northeast - Southeast - Northwest - and the Southwest.



Figure 9. Implementation of *Joglo Limolasan* on *Pendopo Kayangan Api*

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Soko guru in the building *Sasana Kayangan Api* also has a function in the expression of aesthetic values, expressed by the existence of some ornaments that decorate, based on the teachings to do good and human relationship with God. In the section that holds the teacher *soko* placed ornament patterned *Padma* (lotus), the calligraphy stilasi letters *mim*, *ha*, *mim* and *dhal* which means *Muhammad Rassullalah*. Furthermore, the *Praba* ornament (which means glowing light) is inscribed on a pillar located on two places, namely the bottom facing up and the top facing down on each side of each pillar.

The intercropping part of *Sasana Kayangan Api* building is the peak of beauty in this building, which symbolizes heavenly fantasy. With this approach then the ornament pad this section is dominated by the ornament flora *sulur-suluran* (spirals) that symbolize happiness and eternity. At the edge of the intercropping there is *sunduk kili* with pineapple ornament form. Its meaning is that the sweet pineapple is hard to enjoy, which gives a symbol that to achieve and enjoy the beauty of heavenly success must go through a difficult journey, starting from following by the teachings of good deeds and religious teachings (in this case Islamic religion). While the color shown is a golden color that

symbolizes greatness, red symbol of courage, as well as chocolate as a symbol of immortality and color green and yellow as a symbol of fertility and honor.

3.CONCLUTION

The conceptual plan for the site KAP as an spiritual and recreational historical tourism object by developing spiritual historical interpretation of Bojonegoro district as well as KAP. This design recommends to arrange landscape management plan under the responsibility of KPA Foundation.

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