

The Applications of Traditional Javanese Architecture with Javanese Philosophy for East Java Cultural Attractions Complex in Surabaya

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Abstract. “*Wong Jawa Ilang Jawane*” (“*Javanese people were losing their Javanese-ness*”) is an expression which refers to Javanese youngsters that adapting western culture. Therefore, this study attempts to offer “Javanese-ness” concept for Javanese tribe to reflect. The researchers are using descriptive method. The researchers are using tourist attractions standards and the cultural attractions. The applications of “*Traditional Javanese Architecture*” theme will be the vessel of four cultural *tlatah* (areas) from East Java, and referring to “*Manunggaling Kawula Gusti*” as the theoretical framework from Javanese philosophy for cultural attractions complex in Surabaya.

1. Introduction

1.1. Background of the Study

Javanese tribe is the biggest tribe in Indonesia that inhabiting Java. Javanese tribe in East Java has its uniqueness. In its sphere, there are four huge cultural *Tlatah* (areas). It is Mataraman, Arek, Madura Pulau, and Pandalungan. However, this *Tlatah* reputedly not aimed to segment east Java citizens. It is aimed to show how diverse the east Java citizens are. This also gathers all of the Javanese as one province. “*Wong Jawa Ilang Jawane*” (“*Javanese people were losing their Javanese-ness*”) is an expression that frequently occurs as a lot of Javanese people slowly abandoning their “Javanese-ness”. This is not due to the poor education value in its culture, but the Javanese prefer adopt western culture which is the impact of globalization, rather than their root culture. Thus, an awareness to offer “Javanese-ness” concept for Javanese tribe to reflect appears. Moreover, the researchers are attempt to use Four *Tlatah* of east Javanese culture as a vessel of east Java cultural attractions complex with “Traditional Javanese Architecture” theme.

1.2. Statement of the Problem

How does it take to help the Javanese people to adopt the “Javanese-ness” back, using 4 *Tlatah* of east Javanese culture as a vessel of east Java cultural attractions complex, and applying “Traditional Javanese Architecture” for the cultural attractions complex?

1.3. Objective of the Study

Introducing the “Javanese-ness” back to the Javanese people, presenting 4 Tlatah of east Javanese culture in a cultural attractions complex, and also, applying the “Traditional javanese architecture” theme for a cultural attractions complex.

2. Materials and Methods

2.1. Attractions Standard and Cultural Attractions

In Constitution Number 9 of 1990 concerning tourism, it is stated that attractions and cultural attractions is consisting museums, ancient relics, historical heritage, art and cultural attractions complex, agritourism, hunting tours, nature adventure tours, and recreational parks. According to Director General, cultural attractions and attractions can be utilized and developed as tourist objects and attractions such as museums, crafts, traditional ceremonies, and performing arts. According to Maryani (1991), a tourist attraction can be intriguing to visit by the tourists if they fulfilled these conditions, such as : what to see (unique presentation), what to do (feeling comfortable), what to buy (regarding the souvenirs), what to arrived (accessibility), and what to stay (accommodation area nearby) [1].

2.2. Data Sources and Design Methods

Planning and designing process of east Java cultural attractions complex in Surabaya was started from reading the issue regarding of design object and also issue that happened in the field. Thus, it is obtained the solution. The next step was case study data analysis, and site and space with pragmatic and programming method. Collecting data sources regarding situation and allotment of site refers to the Detailed Urban Spatial Plan. Then, data synthesis until design concept and concept transformation had obtained. Furthermore, it will be developed as the final design.

3. Discussion

3.1. Javanese Philosophy Theoretical Framework

According to Sri Wintala (2017), Javanese philosophy taught wisdom for human race. Thus, humans learn about philosophy and apply it to everyday’s life in order to have wisdom in thinking and doing [2]. Wisdom where Sangkan Paraning Dumadi (the origin and purpose of human life in the world) which is the basis of understanding in Manunggaling Kawula Gusti (the unity between the will of God and His Servant) with the last purpose, Kasampurnaning Urip (the perfection of life with his devotion to God). Somebody that wanted to achieve Kasampurnaning Urip has to perform Catur Lampah Laku, which is : Hamemayu Hayuning Pribadi (improving one’s body and soul), Hamemayu Hayuning *Kaluarga* (taking one’s family into harmony and tranquility), *Hamemayu Hayuning Sasama* (establishing brotherhood regardless of tribe, religion, race, and loving creatures other than humans, such as animals and plants), *dan Hamemayu Hayuning Bawana* (Maintaining world peace by dedicating themselves to God Almighty).

3.2. Javanese Tribes Development and Architecture

3.2.1. Javanese Society during the Hindu-Buddha Era and its Architecture. In the 8th century until the 13th century, the province of east Java had Hindu-Buddha kingdoms stood. Influential to powerful is Majapahit. During this period, Javanese society had changed from traditional belief in the form of respect for spirit and nature spirit, to religion. The very notable architecture during Hindu-Buddha is temple and symbolized with Mount Meru. Silas (1983) pointed out that Javanese architecture was never considered as something stand-alone, but something that has already been the identity of Javanese society [3]. Budiharjo (1997) pointed out that houses symbolized as human bodies, such as head, body, and foot. The bottom of the building will shaped like pedestals and foundations are seen as legs, while the walls, windows, and doors seen as bodies, and parts of the roof are viewed as heads [4].

According to Priatmodjo (2004), the accuracy of a system called *Petungan Sistem* was used in measuring the length of crossbeam, the size of house parts, and the number of rafter for that house [5]. The length of *blandar* and the number of *usuk* are calculated with numbers, a number had names such as 1 (*sri*), 2 (*kitri*), 3 (*gana*), 4 (*liyu*), and 5 (*pokah*). The total of this calculation from each of these sizes were believed will affecting the life of the inhabitants, such as safety, happiness, luck, and fortune.

3.2.2. The Javanese Society during the Islamic Era and its Architecture. After Hindu-Buddha kingdoms had fallen, Islamic kingdoms appeared which started in the 13th century until 16th century. Started from Demak Kingdom that was located Keraton Yogyakarta. Those kingdoms appeared and its influence to the spread of Islam in Java started from the influence of marine trade from Arab, India, Persia, and China, etc [6].

Islam had introduced a new tradition in buildings form. The decline of Majapahit that eventually followed by Islam had played a big part. Islam had introduced mosque. Thus, monumental architecture from stone had been left out. Some temples have been turned into ruins. Furthermore, the emergence of Islamic kingdom also influenced the roof shape that goes upward, which inspired by the philosophy of God [7].

3.3. Javanese Tribe in Four Tlatah of East Java's

According to culturist from Universitas Jember, Ayu Sutarto (2004), East Java has divided into ten *tlatah* or cultural areas. Huge cultural *tlatah* has divided into four, which is Mataraman, Arek, Madura Pulau, and Pandalungan. These *tlatah* differ characteristics between citizens in East Java due to the areas. However, this *Tlatah* was not segmented east Java citizens, but gathered them as one province [8].

Mataraman area located in the west. It is the biggest, stretching from the border of Central Java until Kediri. This was called Mataraman because it still had strong influence from Mataram Kingdom, since Hindu-Budha until Islamic Mataram sultanate that based in Yogyakarta and Surakarta. Therefore, it has the same customs. In Javanese Mataraman, there is a lot of performing arts such as *ketoprak*, *wayang purwa*, *campur sari*, *tayub*, *wayang orang*, and other dances regarding to the Keraton, such as *Bedoyo Keraton* [9].

To the east of Mataraman, is Arek. Its nature border is the east of Kali Brantas. This *tlatah* stretching from north to south, from Surabaya to Malang. The Arek region includes Surabaya, Malang, Mojokerto, Gresik, Sidoarjo. Arek society is well-known of its high patriotism, open-minded, and easy to adopt. One of the most notable thing from Arek society is *bondo nekat*. Traditional art performing that popular in Arek region is *Ludruk*, *Srimulat*, *wayang purwa Jawa Timuran (Wayang Jek Dong)*, *wayang Potehi* (influenced by Chinese culture), *Tayub*, *tari jaranan*, etc [10].

The third biggest cultural region is Madura Pulau. This community is well known for its tenacity and its toughness. According to Kuntowijoyo, what makes Madura unique is the characteristic of ecology *tegal*, which is different from the ricefield ecology in Java. The settlement pattern is scattered, does not have village solidarity, thus creating social relationship that centered in each individuals. Performing arts that developed in this area had Islamic strong influence, such as *Zafin*, *Sandur*, *Dibaan*, *Topeng Dalang* (in Sumenep), etc [11].

The biggest last *tlatah* is Pandalungan. According to Prawiroatmodjo (1985), the term *Pandalungan* derived from the term "*dhalung*" in Javanese which refers to "big pot". The agrarian-egalitarian trait has been the identity of the society, thus they are strive, aggressive, expansive, and have a strong solidarity. This region includes Pasuruan, Probolinggo, Situbondo, Bondowoso, Lumajang, and Jember. *Tlatah* Pandalungan is the result between fusion of Javanese culture and Madurese culture. Culture that has been developed in this region has Mataraman pattern and also Pandalungan. However, the Islamic value dominated the whole characteristic of the arts.

3.4. Space Needs and Sites Analysis

Regarding to the RTRW data (Spatial Planning And Regional Planning) of Surabaya 2010 – 2030, the site location includes Development Unit II Kertajaya. The regions are Kecamatan Mulyorejo and Kecamatan Sukulilo with the main function as the education region, settlement, and protected areas. It can be concluded that these areas are perfect for introducing the root of Javanese to Javanese youngsters.

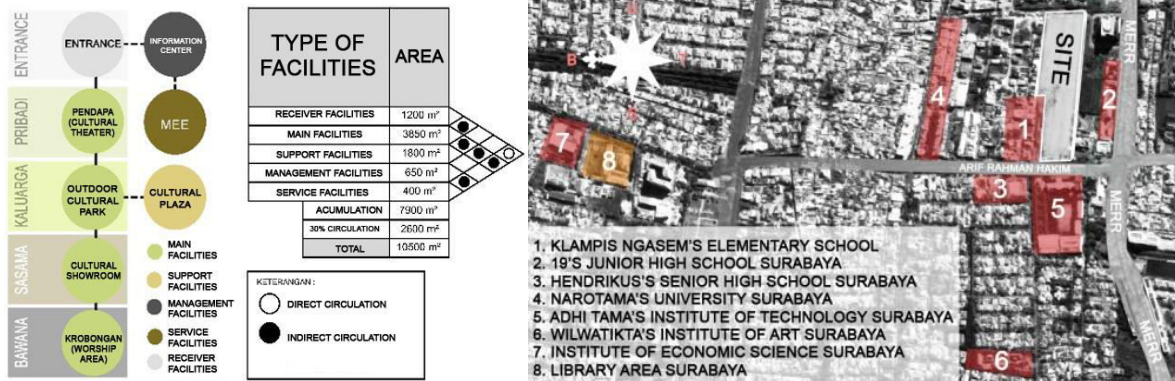


Figure 1. Space Programs (Left) and Site Analysis

3.5. Design Concept and Transformation

With “Traditional javanese Architecture” that refers to physical vessel that reflects to the diversity of traditional culture of Javanese society. The basis of Javanese philosophy, *Manunggaling Kawula Gusti* as the concept that needs to applicate again in order to introducing the root of Javanese for the Javanese tribe. This also embodies 4 *Tlatah* of eastern Javanese culture.

3.6. Design Result

1. Car park, 2. Motorcycle park, 3. Bus park, 4. Sculpture, 5. Dropping area, 6. Information centre, 7. The noble park, 8. Theater (*Pendopo*), 9. *Kepel Watu* garden, 10. *Keben* trees garden, 11. Boat dock, 12. *Jambu Darsana* garden, 13. Amphitheather (for *adat keluarga* ceremony), 14. Kampung Budaya (Cultural village), 15. *Gayam* garden, 16. Larung Sesaji river, 17. Boat dock (boat rafting), 18. Cultural plaza (for *sedekah bumi* ceremony, photo spot), 19. Sawo Kecik garden, 20. Exhibition (workshops and exhibitions of 4 cultural east Javanese *tlatah*), 21. Loading dock parking lot, 22. Souls pool (as an embodiment of “*ayem*” value or tranquility value in traditional javanese architecture), 23. Kemuning garden, 24. *Krobongan* or Mushala (as an embodiment of “*ayu*” value or beauty value in traditional javanese architecture), 25. Waringin garden (as an embodiment of “*ayom*” value or security value of traditional javanese architecture), 26. Tanjung trees belt.

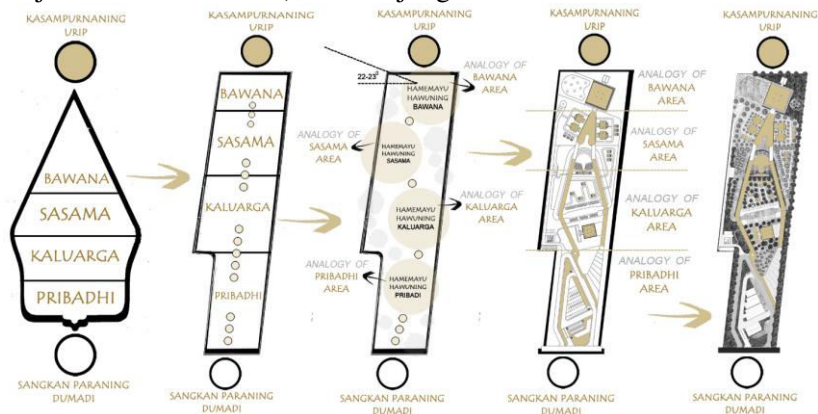


Figure 2. Graph of Land Use Transformation Concept in East Java Cultural Attractions Complex



Figure 3. Master Plan of in East Java Cultural Attractions Complex

4. Conclusion

Regarding the planning and designing process of Cultural Attractions Complex in east Java, it can be concluded: Helping to introduce the root of Javanese culture to Javanese tribe through Manunggaling Kawula Gusti concept that has been applied to the arrangement of Cultural Attractions Complex in east Java. Holding several traditional ceremonies of Javanese tribe and embodying arts from 4 Tlatah of east Javanese culture in Cultural Attractions Complex in east Java. Applying the typology of eastern Traditional javanese houses regarding to the “Traditional javanese Architecture” in Cultural Attractions Complex in east Java.

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