

The Application of Philosophical Meanings of Dragon Ornaments in the Interior Design of Tay Kak Sie Temple in Semarang

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ABSTRACT

Temple is a place to carry out worship services for adherents of the teachings or religion of Confucius, Taoism, and Buddhism. Tay Kak Sie Temple is an old temple that was founded in 1746 in the Chinatown area of Semarang. This temple has become one of the religious tourism objects in the city of Semarang which has very high cultural and religious values. The interior design of this temple prioritizes new innovations to create temples that are not only used for worship, but can also be used for educational and cultural tourism. Visitors feel the experience through the senses, from seeing, smelling, hearing and touching as well as feeling a part of the acculturation development between Chinese and Indonesian culture. The characteristic that distinguishes the temple from other buildings is the ornament. Ornaments in temples can be interpreted in the form of art and culture, as religious symbols of a culture, and also as an ideology.

Keywords: Characteristics, Temple, Ornaments, Houses of Worship, Art and culture, Chinese

1. INTRODUCTION

The Philosophical Meaning of Dragon Ornaments in the beliefs of Taoism and Buddhism is

Dragons appear in many stories, both Mahayana Buddhist schools, Taoism, or Confucius. When the spring of the dragon is portrayed flying into space, filling the universe brings the rain needed by agriculture in agrarian societies, when autumn comes the dragon dives into the deepest waters to spread. The dragon body shape in Chinese mythology is described as having 9 similar body shapes of animals that actually exist and live in nature: camel-headed, horned arms, have rabbit eyes, eavesdrop on ox, snake-like neck, frog-like belly, fish-like fins, claws like eagles , and the soles of his feet resemble a tiger. His jagged back is 81 sharp edges. Tooth necks lead to continuous head-like gears. Both sides of his mouth had a beard, and his beard had a pearl on his chin. The breath is in the form of mist, sometimes turning into water, or also in the form of bursts of fire.

The Philosophical Meaning of Dragon Ornaments in the Temple of Sis Kak Sie

the dragon is the highest class of animals because it is a combination of nine animals in the world. Although its appearance is like a snake, but the dragon has four legs like a tiger with sharp claws like an eagle, horns like

a deer, head like a camel, scales like a fish, sharp eyes like stealth, ears of bulls, and stomach like oysters.

Therefore, the dragon is identified with the number nine because it is a combination of nine other creatures. In the belief of deity, a dragon is a mount of Dewi Kwan Im if you want to leave. Meanwhile, Tay Kak Sie Temple itself is a worshiper of Dewi Kwan Im.

As the highest animal, the Chinese community and people who pray at Tay Kak Sie Temple hopes that the dragon placed in the temple provides shelter to people who pray at the temple. Aside from dragons, other animals that also have the highest respect are phoenixes, kilins and turtles. However, dragons are still believed to be the most powerful and powerful animals.

2. BACKGROUND

2.1. Method

This design method is carried out through several processes :

1. Data Collection Stage

At this stage the process of collecting data starts from the study of literature, field studies, and documentation. Literature study is carried out by finding references

according to project topics through books, journals, and digital media. The field study was carried out by conducting direct observations in the field, namely the Tay Kak Sie Temple in Semarang, and the documentation used in the form of photos, pictures and data about the temple. The comparative field study was conducted by visiting the Hok Tek Bio Temple in Bogor and the Kong Miao Temple at TMII.

2. Data Analysis Stage

At this stage, the method used is descriptive and comparative methods. The data that has been obtained during the data collection stage is analyzed, starting from the design location, the company's vision and mission, operational hours, the needs of visitors and other activities arranged in the programming concept. The data obtained is then compared with the literature data obtained. These data are compared so as to obtain results that can be used as design references.

3. Design Phase

At this stage it starts from the selection of concepts that have been adapted to programming, adjusting the amount of space to the needs of visitor activities, making sketches, making alternative designs, and design development.

4. Collection of Work Drawings and Presentation Drawings

All work drawings and presentation drawings that have been prepared are collected as final data from the design project. Work drawings collected include site plans, general furniture floor plans, general ceiling plans, general floor plans, special room furniture plans, special room ceiling plans, special room floor plans, Mechanical electrical special room plans, furniture construction and orthogonal interior construction and drawings details arranged according to standards and conditions. Presentation drawings consist of special room layouts, cut out spaces, perspectives, special room furniture schemes, axonometry, material and color schemes, and posters.

3. RESULT AND DISCUSSION

The Design Concept on Tay Kak Sie Temple was arranged based on the theme that was made based on the background and objectives to be achieved from the interior design of the Temple. This theme is inspired by the existence and history of Tay Kak Sie Temple in Semarang City, where cultural diversity is very inherent and characteristic of the city. Tay Kak Sie is also known as the "Temple of Supreme Consciousness", as written on the section of the temple's signboard. A typical Chinese style of ornament also adorns every corner of the temple, one of which is a pair of dragons fighting over the sun.

The theme of Cultural diversity for local creativity wants to illustrate the diverse cultural

acculturation between Chinese culture and Indonesian culture which is supported by local wisdom both in art and function, where the Tay Kak Sie temple is not only for worship but also visited by tourists to travel and add cultural knowledge.

The image displayed from the Tay Kak Sie Temple Temple in terms of the Institution is a traditional image related to cultural and religious preservation by applying cultural acculturation between Chinese and Indonesians. While the atmosphere to be displayed is a warm and comfortable atmosphere for worship, but it remains strong in its cultural elements.

The concept of form to be used follows the choice of style and theme. In the theme used, more use of horizontal lines and vertical lines. In the beliefs of Taoists and Buddhists, the horizontal line symbolizes the close relationship between the people in the world and the vertical is a close relationship with the universe. Both of these must be balanced so that life between humans and nature can be peaceful and prosperous.

The materials to be used are safe and fire resistant materials such as ceramics, porcelain, wood with a fireproof finishing, natural stone, bamboo, and fire-resistant vinyl.

Ornamentation or decoration is included in the aesthetic concept. Decorative objects inside the pagoda room can be in the form of frames containing paintings, frames containing ancestral photos, Chinese calligraphy, flowers, lanterns, curtains, statues, and other decorative objects to complement the room. These decorative objects create a spiritual feel in the room

Final Design Decision This design takes 5 special rooms. The rooms chosen are the Open Space Temple (Lobby), the Main Worship Room, and the Special Worship Room / Offering Open Space Chinese Temple (Lobby) the design concept is applied through the use of colors and shapes of interior and furniture elements. In this room there is a natural element in the form of a tree with an open ceiling as the application of the yin and element, which means the balance of life between humans and nature.



Figure 1 3D Lobby Perspective
(Monica Jocelynna 2020)



Figure 2 3D Lobby Perspective
(Monica Jocelyna 2020)



Figure 4 3D Lobby Perspective
(Monica Jocelyna 2020)

Main Worship Room the design concept is applied through the use of colors and shapes of interior and furniture elements. In this room there is a celestial element that symbolizes the unlimited existence of the universe, so humans need to get closer to the creator when worshiping in the Main worship space.



Figure 6 3D Perspective of the Main Worship Room
(Monica Jocelyna 2020)



Figure 3 3D Perspective of the Main Worship Room
(Monica Jocelyna 2020)



Figure 5 3D Perspective of the Main Worship Room
(Monica Jocelyna 2020)

Special Worship Room / Offerings the design concept is applied through the use of colors and shapes of interior and furniture elements. This room is designed semi-outdoor to facilitate air circulation because many use incense to support worship.



Figure 7 3D Perspective of Special Worship Room
(Monica Jocelyna 2020)

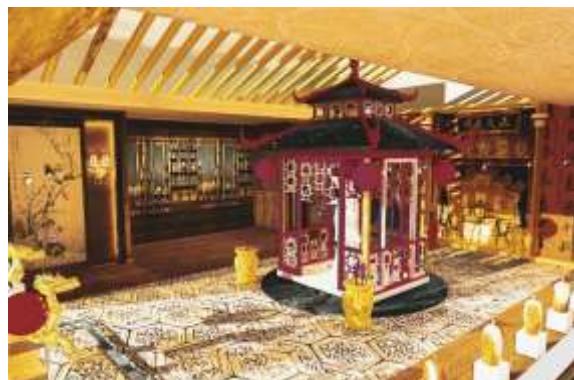


Figure 8 3D Perspective of Special Worship Room
(Monica Jocelyna 2020)



Figure 9 3D Perspective of Special Worship Room
(Monica Jocelyna 2020)

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4. CONCLUSIONS

Every ornament contained in the Temple has its own philosophical meaning and is not merely a decorative element. The ornament has a close relationship with belief and symbol so that people who come to worship get a good life. Dragon ornaments are a sign of high vigilance. The installation of a pair of dragons formed from fragments of porcelain is intended to protect the Tay Kak Sie temple from evil influences, because this animal is considered a symbol of justice, strength and guardian of sacred items. displaying a dynamic, pleasant and refreshing impression in each interior of the room, as well as making the school atmosphere is not monotonous and rigid but rather creates a sense of comfort, fun, energy, play but still serious in doing activities.