

## THE CHARACTER CONTEXT IN THE DEVELOPMENT OF JAYENGRONO PARK

Aldrin Yusuf Firmansyah

Architecture Department, Universitas Islam Negeri (UIN) Maulana Malik Ibrahim, Malang, INDONESIA

Email: aldrinfirmansyah@yahoo.co.id

### ABSTRACT

The aim of the research is to examine the context of the Willemsplein development. Willemsplein was a public urban-square in Dutch colonial era (plein) at Jembatan Merah area. Willemsplein, which in the following time became Surabaya urban heritage, changes into a private memorial park which is known as Taman Jayengrono (Jayengrono Park). The context of this park is the most important aspect in the urban-square development because the attainment of the suitability and continuity of the visual-formal, memory, and meaning of the urban-square arrangement implicitly shows certain character. The research method is a qualitative descriptive method which is implied to analyze the comparison of the arrangement of Jayengrono Park in the past and at present in three phases. The first phase is the identification of the chronological formation of Jayengrono Park by using the analysis technique of the historical period suitability (diachronic reading) towards the physical arrangement (synchronic reading). The second phase is the identification of the proportion of Jayengrono Park by using the analysis technique of the measurement of the square-proportion ratio. The last phase is the identification of the place by using the analysis technique of simulation. The research shows that the Willemsplein arrangement combines the classical European open-square arrangement of the two development centers in Italy and France through the usage of the sequences of streets, rivers and bridges and the usage of the street axes as the mathematical result of the square proportion. The deletion of the intangible identity in Willemsplein shows that the character context cannot be attained; or it can be interpreted as the loss of the identity of the cultural reservation in the development of Jayengrono Park. Concurrently, it means that the development of Jayengrono Park is merely as an urban green open-square.

**Keywords:** Context, urban green open-square, willemsplein/jayengrono park.

### INTRODUCTION

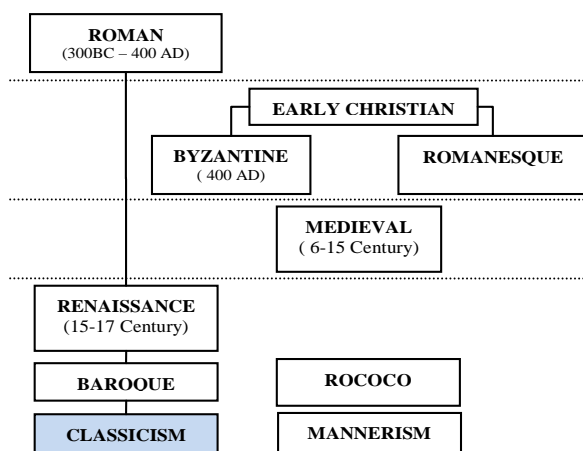
The essence of the development of the urban square is not only how to maintain the physical function as an urban square, but also how to understand and maintain the continuity of the intangible aspects as the former of the urban-square character (Jenks 1997:59-60). Even though the basic elements of the urban-square former are the streets and the open-square, the existence of the urban square toward the mass dimension of urban buildings, their patterns, functions, circulation which surround it, forms certain character and continues to be an identity of a place. Furthermore, Budiardjo (1997) states that architectural identity is not only to be planned, designed, and made outside, merely on the purpose of the formation of identity itself, but it may also be formed from inside with the contextual perspectives to solve a specific problem. Context, according to Sukada (1993), is a situation which does not give possibilities to the existence of an object in a place without considering or paying attention to the other existing objects. Context is basically a matter of suitability and continuity of the visual-formal, memory, and meaning of the urban fabric. Lynch (1981) states that context is needed in order that the identity which forms the soul and spirit of the *genius loci* can be sustained in order

to be developed afterwards. Junianto (1998:47-48) firmly states that contextual architecture is very important especially in the effort of sustaining the urban heritage because the urban heritage is really the longlife source of inspiration. We can do something continuously to the urban heritage and we can rearrange it. However, there are many kinds of development of the urban heritage which do not base on the location of the existing buildings which cannot detach with the existing previous norms, values, and philosophy.

*Jayengrono Park* in *Jembatan Merah* area, Surabaya is one of the urban open-squares which has high cultural-reservation values and it has been developed. At the beginning of the formation in the Dutch colonial era, it was called *Willemsplein*. *Willemsplein* had existed since the government of Dirk van Hogendorp, the second VOC authority in Surabaya after Keyser in 1746. The formation of *Willemsplein* was done together with the development of Dutch residential area in the surroundings of *Jembatan Merah*. The office of Dirk van Hogendorp itself located in front of *Willemsplein*, exactly in the east of *Jembatan Merah*; and *Willemsplein* at that time functioned as a City Hall (Dutch city square). That is why, *Jembatan Merah* area in the following century became the Surabaya downtown. Furthermore, in the

era of general governor Herman Willem Daendels (1805-1811), the development of Surabaya city with classical style changed into European Style City. Surabaya was arranged and set up as a mini European-style city; its infrastructures and facilities were built in a European style (Zierikzee 2004:121). *Willemsplein* was planned integratedly for the office and business center which still exists until now. During the war of Indonesia independence, *Willemsplein* became the battle place for Surabaya people towards the Dutch in maintaining the independence. In the following era, the function of *Willemsplein* was changed into a bus interchange; subsequently, the appearance of *Willemsplein* was changed so that it became the Battle Monument Park of *Jembatan Merah*, or now it is popular with *Jayengrono* Park. The word "Jayengrono" comes from the name of *adipati* from Surabaya who heavily struggled for the society in the era of VOC government. The existence of the *Willemsplein* phenomenon with the previous arrangement is as public/open square or *plein*; and now it changes into a close memorial-park. This changing existence leads to the statement of the problem in this research, that is, how the character context exists in the development of *Jayengrono* Park, Surabaya.

The formation of *Willemsplein* as the Dutch city-hall was certainly influenced much by the concept of European open-square arrangement at that time, that is, the arrangement pattern in the European classical era. According to Watson (2003), the open-square concept in the classical period is basically the continuity of the previous period, that is, the Baroque period. The historical boundary of these two periods is not clearly seen. The classical period began due to the academic influence of Palladio and Vitruvian. Schematically, the periodization of the open-square in the classical era can be seen in Diagram 1.



**Diagram 1.** Periodization of the Open-Square in Europe.  
Source: Watson (2003)

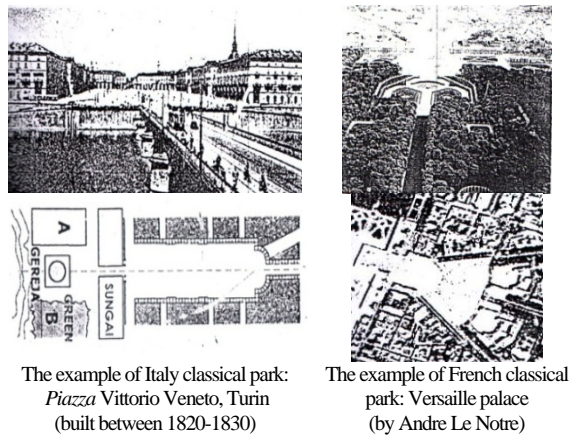
In the history of its development, the open-square in the classical era has two places for the main development, that is, Italy and France as seen in the following description:

1. The open-square in the classical style in Italy has the orientation toward square impression with the following characteristics:
  - a. There is an orientation to create the three-dimensions effect of the square.
  - b. There is an idea to take the scenery/view as the Baroque tradition, in the form of a church or other important buildings; and, they are frequently considered as the ornaments of the main gate to the square, where their height dominates the square as the focal point.
  - c. There is a change of the idea of the movement which is dramatized by the formation as fountains or statues as in the Baroque era into a river with slow water-current so that there exits the simplicity of the classical sequence, that is, street-square-bridge-church. The effect is the strong contrast with the sequence, that is, the same as in the Baroque era.
2. The open square in the classical style in French has the orientation toward the loyalty to the axis system which has strength to arrange; and, it has the following characteristics:
  - a. The square arrangement is more rational.
  - b. The axis and vista have very important roles. In the design, the straight lines still become important elements of the architecture and urban structures.
  - c. The importance of both the square concept and the relation between open square and volume are the same. The emphasis is mainly on the continuous perspective-view and it becomes more dominant than the square does.

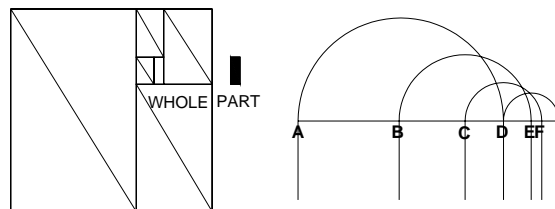
Furthermore, there are some aspects in the arrangement of the classical park that need to be considered or to be paid more attention, such as:

1. The attention towards nature and human beings exists among others through the scales, proportion, form, and square.
2. The orientation towards arts includes in the arrangement of the outdoor space.
3. The use of mathematics to learn the suitability of nature is the influence of Vitruvius's thought.

The development that is considered spectacular from each development center of the classical park is *piazza Vittorio Veneto* in Turin as the development-representative in Italy and *Versailles palace* in Paris as the development-representative in French as seen in the following picture (Figure 1).



**Figure 1.** The Comparison of the Examples of the Classical Park in Italy and French. Source: Watson (2003)



**Figure 2.** The Illustration of the Proportion Concept Based on Geometrics. Source: Ching (1996)

In relation to the view of proportion, Ching (1996:300-312) describes that the intention of all proportion theories is to create the ordered atmosphere among the elements in the visual construction. The proportion system is based on basic ratio, that is, a permanent quality flowing from one ratio to another ratio to form a set of consistent visual-relation among the building parts and also among the building components and the whole building. Even though the relation cannot immediately be understood by the people watching it, the appearing visual building-code can be felt, accepted, or even known through the sequence of repeating experiences. The mathematic system toward the proportion comes from the concept of Pythagoras that "all are numbers", and the belief that the relation of certain numbers creates harmonious natural-structures. The proportion system is defined geometrically as a line which is divided into the followings: the smaller part is compared to the bigger part as the big part toward the whole part. Algebraically, it is shown by comparing the two ratios, that is,  $a/b = b/(a+b)$ .

Furthermore, in conjunction with the review of the contextual urban-elements, Zahnd (1999:144) states that the elements can basically be seen in two architectural basic-characteristics, that is, shaped and visible. These two characteristics cover the aspects of typology, scale, morphology, and identity. These

aspects need to be considered or to be paid attention deeply in order that these two characteristics can be analyzed objectively by the following detail aspects:

**Typology:** it is an analysis to find out how the physical element takes a role in settling a place, and gives character toward the context. Principally, the typology of the form of a place is not always clear because it may happen that the typology is a mixture of static and dynamic character.

**Scale:** it is needed to know the spatial ratio of a place and the spatial relation among the inside objects (both human beings and things). The scale of a place will influence the impression toward the context of that place.

**Morphology:** it is an analysis to find out the meaning of the relation between one place and another place and the combination among the elements. Morphology is very important for the atmosphere of the context in a certain place.

**Identity:** it is needed to find out the specific characteristics of a place (the existence of feeling toward a place), including the regulation of the usage of materials, patterns, and colors in that place. It will lead to get the illustration of a certain identity in the context.

## RESEARCH METHODS

The stages of the analysis, the analysis methods, and the method of data collection are as in the followings:

1. The first stage: the identification of the history of the formation of the development of *Jayengrono* Park in the past and at present:
  - a. The analysis stage: the search for the history of the arrangement of *Jayengrono* Park.
  - b. The analysis method: the analysis in the historical era of the formation (diachronic reading), and the analysis of the suitability of the physical arrangement (synchronic reading) in order to get the information of the concept relating to the formation of the park or the square itself.
  - c. The data collection method: the assessment of maps and documents.
2. The second stage: the identification of the proportion of *Jayengrono* Park in the past and at present:
  - a. The research stage: the search for the mathematic proportion concept in the arrangement of *Jayengrono* Park.
  - b. The analysis method: the ratio analysis of the proportion in the arrangement of *Jayengrono* Park.
  - c. The data collection method: the measurement of the proportion of *Jayengrono* Park based on



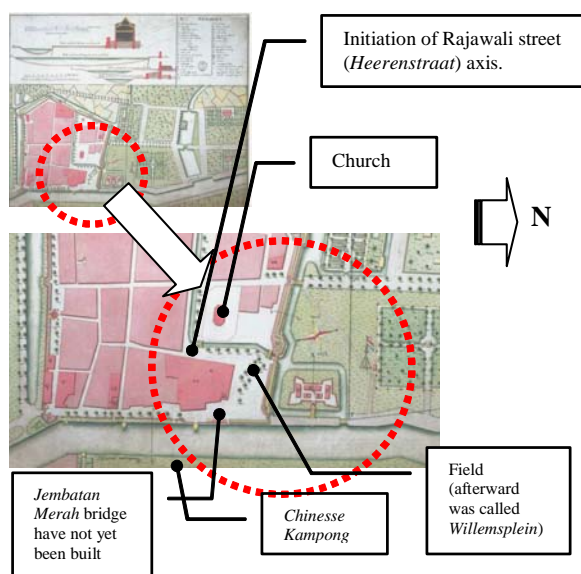
the map in 1940 as the most complete map during the Dutch colonial era and the proportion of *Jayengrono* Park at present based on the digital map in 2007.

3. The third stage: the identification of the place in the arrangement of the square of *Jayengrono* Park in the past and at present.
  - a. The research stage: the comparison of the character of the place between *Jayengrono* Park in the past and at present.
  - b. The analysis method: the modelling of the character of the place between *Jayengrono* Park in the past and at present.
  - c. The data collection method: the comparison of the arrangement of the square of *Jayengrono* Park based on the maps and documents in the Dutch colonial era and at present.

## FINDINGS AND ANALYSIS

### The Identification of the History of the Formation of *Willemsplein*

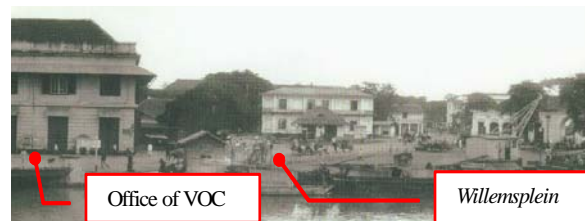
The map of Surabaya in 1787 shows that at the beginning, the square, which is in the following called *Willemsplein*, was shown in the map. The status of the city under the Dutch authority was bordered by a ditch/canal. At that time the Dutch area and the Chinese kampong have not yet been connected; this area is later known as *Jembatan Merah*. The important building around the square is a church. According to Handinoto (1996:65-66), the church is the first church in Surabaya for the Dutch people who began to settle at the beginning of the 17th century.



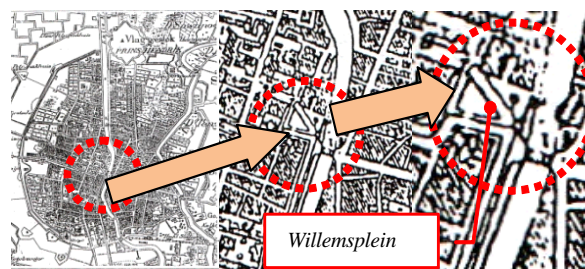
**Figure 3.** The Map of Surabaya 1787. Source: Zierikzee (2004)



**Figure 4.** The Map of Surabaya in 1825. Source: Handinoto (1996).



**Figure 5.** The Early Condition of *Willemsplein* in a Triangle Which Photograph Was Taken in 1918. Source: Zierikzee (2004)



**Picture 6.** The Map of Surabaya in 1866. Source: Handinoto (1996)

The map of Surabaya in 1825 shows that *Jembatan Merah* was established. The downtown was in the west of *Jembatan Merah* and was occupied by the Dutch; whereas, the Chinese, Arabs, and Malay stayed in the east of *Jembatan Merah*. The Surabaya natives stayed overspread along the Kalimas river in the south of the downtown (Handinoto 1996:65-66)

The map of Surabaya in 1866 shows that Surabaya was surrounded by walls. The building up of the walls started in 1830s and finished in 1860s. And it was broken on April 19, 1871. Since then, Surabaya started to develop to the south. It appeared that *Willemsplein* started to form as a triangle square (Handinoto 1996:41).

The map of Surabaya in 1940 shows *Willemsplein* measurably. The documentation in 1940 shows that the east of *Willemsplein*, that is close to *Kalimas* river, was functioned as the base area of urban transport. In 1931 there was an establishment of the office building which was called *Internationale Credit en Handelsvereeniging Rotterdam (Internatio*

by FJL Ghijssels from *Algemeen Ingenieurs en Architecten Bureau* (AIA Bureau) to replace the buildings and the church in the VOC era in the west of *Willemsplein*. At the same time, the VOC governor office in the east of the crossroad of *Jembatan Merah* (known as *Willemkade*) was broken. Afterwards, the Internatio Building became the main yard of *Willemsplein*. Based on the photograph document in 1932, the function of *Willemsplein* as the public square for the urban-people activities is clearly seen. Based on the photograph document in 1955, the displacement of the function of *Willemsplein* as the base area of the urban transport was stronger. The function displacement continued until 1993, by moving the intercity-bus terminal to Tambak Oso Wilangun terminal. On the other hand, the function of this place as the temporary terminal for the urban transport (minicar and city bus) still exists up to now. As the replacement of the intercity bus terminal, *Jayengrono* Park was built as it is now. The north side of *Willemsplein* at the beginning was the post office, which ex-building could still be seen until *Jayengrono* Park functions as intercity bus terminal; and afterwards, it becomes the shopping center called *Jembatan Merah Plaza*.



**Figure 7.** The Map of Surabaya in 1940 (left) and the Photograph of *Willemsplein* in 1932 (right), the Role of Public Square Is Seen more Clearly. Source: Zierikzee (2004)



**Figure 8.** Photograph in 1955. The Condition of *Willemsplein* in 1955 displaced its function into bus terminal. Source: Zierikzee (2004)

## The Identification of the History of the Formation of *Jayengrono* Park at Present

The Design Competition of *Jayengrono* Park was held in 1992. Based on the data collection, the form of the monument comes from the form of *Kalpataru* tree as the symbol of life preservation. The intention of the designer is the coming of the existence of the orientation which tends to the maintenance of the continuity at present and in the future. Whereas, the linkage to the past of that location as the place of the struggle war of Surabaya people for keeping the Independence (including the death of the general Mallaby) is embodied by the attachment of the inscription in the inside wall in each monument. The placement of the monument is intended to create an axis toward the Internatio Building which is strengthened by a pathway which seems to divide the courtyard.

It is a pity that the creation of the axis has less orientation. The function of *Jayengrono* Park as an urban public-square as it was at the beginning is not completed yet. The people can only see from outside the fence with all the locked doors. It means that it is really difficult for those who have no historical knowledge on that place to get the meaning formed by the monument.

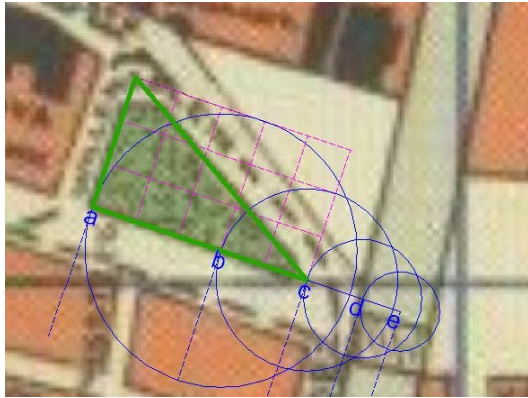
## The Identification of the Proportion of *Willemsplein*

As stated in the theory of the park arrangement in the classical era, there is a series of ratios on the dimension of square, facade, and on the whole ground plan. The proportion is formed by creating rectangular and simple scaling number. The constant of the scaling number generally follows the measurement proportion of the rectangular, for example,  $2/3$  or  $3/5$ . Based on the implementation of the proportion theory toward the line map which was made by the Dutch in 1940, it is found out that the proportion of *Willemsplein* has ratio wide: long =  $3 : 5$ . The length of  $BC = 2/3 AB$ ;  $CD = 2/3 BC$ ;  $DE = 2/3 CD$ .



**Figure 9.** The Aerial Photograph and the Privatization in *Jayengrono* Park. Source: Google earth (2010) and the writer documentation (2007)





**Figure 10.** The Regulation of the Proportion of *Willemssplein*



**Figure 11.** The Regulation of the Proportion of *Willemssplein* toward the Surrounding Streets

In order to examine the existence of the regulation of the square proportion toward the measure of the street as a part of the whole ground plan, the constancy number of geometric change is tempted, that is,  $2/3$ . This number is based on the number of the former of the proportion  $3/5$  so that it is hoped it will be divided until the result is zero or it can exactly be found out the measure of the supporting elements. Based on the measurement of the proportion regulation toward the map, it is proved that there is a mathematic relation in the formation of *Willemssplein* and the surroundings.

The value of the existing street-width shows the intention of the visual-axis creation and the real orientation of *Willemssplein*. The major visual-axis is formed by the usage of the street-width proportion which dominates the area, that is, Rajawali Street (*Heerenstraat*) and the hypotenuse street of *Willemssplein*. These two streets have the same width; while the street in front of the Internatio Building was purposively built to have the smaller proportion toward the environment. It is considered as a minor visual-axis. This also proves that the formation of *Willemssplein* is really intended to serve the Internatio Building. The summary of the proportion of the elements of *Willemssplein* is in the following table (Table 1).

### The Identification of the Proportion of *Jayengrono* Park at Present

The analysis of the proportion of *Jayengrono* Park at present fulfills the proportion of 1:1 (in the form of rectangular) with each side 78 meters. The width of Rajawali Street is about 19 meters and is repeated as the width of the street in front of the Internatio Building (*Jayengrono* Street) and the width of the street in front of JMP Building.

**Table 1.** The Regulation of the Proportion of *Willemssplein* based on the Map Measurement in 1940

No	The Area Elements	Compone nts	Code	Value
1	<i>Jayengrono</i> Park ( <i>Willemssplein</i> )	width	AB	3 parts
		length	AC	5 parts
2	Rajawali Street ( <i>Heerenstraat</i> )	width	CD	$2/3 BC = 2/3 (2/3 AB) = 4/9$ the square width
3	Hypotenuse Street of <i>Willemssplein</i>	width	CD	The same as Rajawali Street = $4/9$ the square width
4	The street in front of the Internatio Building	width	DE	$2/3 CD = 2/3$ Rajawali Street



**Figure 12.** The Proportion of *Jayengrono* Park based on the Digital Map of Surabaya in 2007

**Tabel 2.** The Proportion of *Jayengrono* Park towards the Proportion of *Willemsplein*

No	The Area Elements	Component	Value
1	Rajawali Street ( <i>Heerenstraat</i> )	width	= proportion CD
2	The street in front of the Internatio Building ( <i>Jayengro- no</i> Street)	width	= proportion CD
3	The street in front of the JMP Building ( <i>Garuda</i> Street)	width	= proportion CD

It is found out that there is no relation between the proportion of the park and the proportion of the street. The comparison of these two toward the proportion of *Willemsplein* is in the following table. (Table 2)

### The Place Identification in the Formation of the Space of *Jayengrono* Park

The place identification in the formation of the space of *Jayengrono* Park in the past (*Willemsplein*) and at present is in the following table (Table 3)

### CONCLUSION

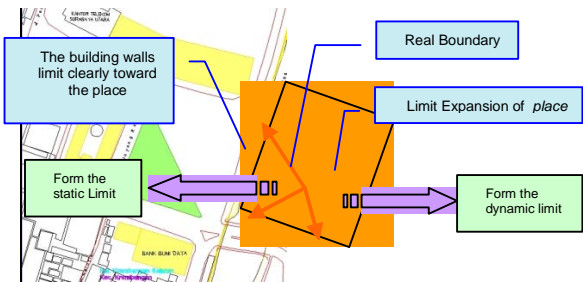
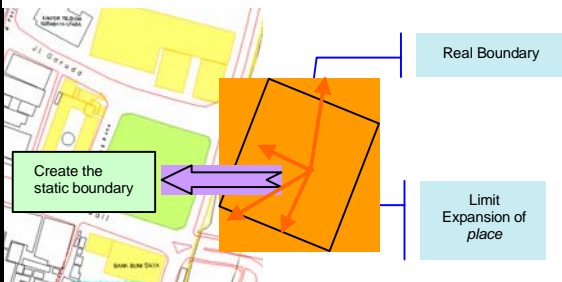
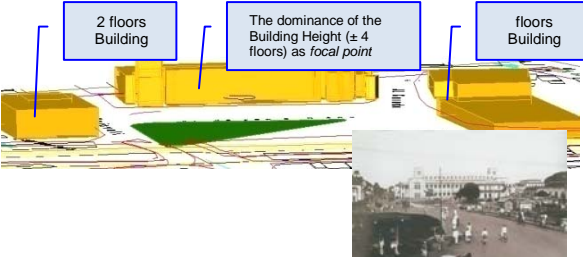
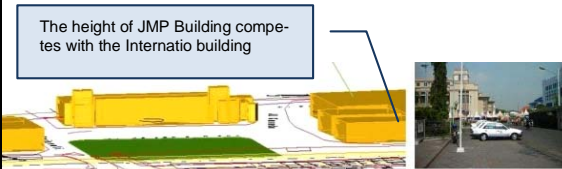
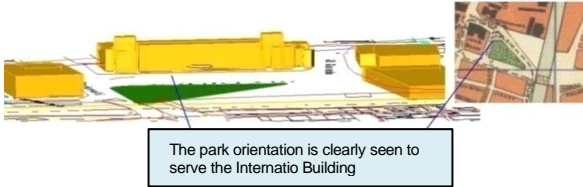
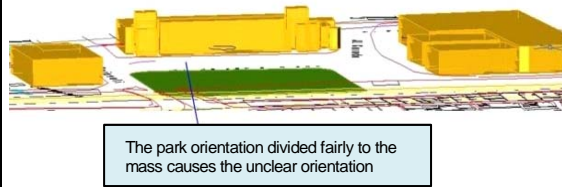
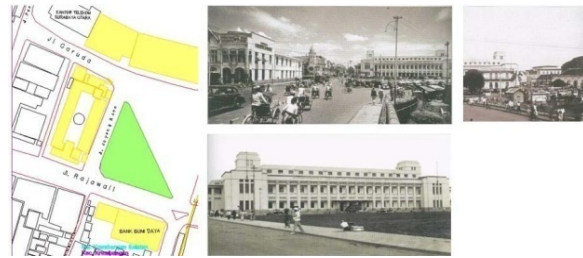

The history search of the classical park-arrangement of *Willemsplein* shows the development of the concept gradually, starting from the simple form as the open square to the finding of the end form, that is, a triangle square. Based on the arrangement concept, *Willemsplein* is influenced by the concept of Piazza Vittorio Veneto in Turin in 1820-1830, which is considered as the most perfect classical-square in Italy. It is shown by the suitability of the physical form (synchronic reading). The suitability can be seen through the use of the long axis which crosses the river; and, it is firmly supported by the bridge elements. The implementation of the concept on *Willemsplein* can be found in the usage of Rajawali Street (*Heerenstraat*) as the major axis and the strong visual-relation to Jembatan Merah. This also indicates that the square cannot be crossed by the river. Based on the suitability of the time range of the development (diachronic reading), there is a similarity in the time range between these two. The arrangement of *Willemsplein* with the triangle square can first be found in the map of Surabaya in 1866. When it is observed carefully, it can be seen that there is an

influence from the concept of the French classical park through the use of the street as the axis and the strong vista as the result of the mathematic relation to the square proportion. The role of *Willemsplein* as the urban public square as it was at the beginning of the formation cannot be found in *Jayengrono* Park at present anymore. It is also in the identification of the place character in the arrangement of *Jayengrono* Park. In conclusion, in the development of *Jayengrono* Park, there are implicit removal of the self identity of the previous arrangement. It means that the context of the city planning is not achieved. In this case, *Jayengrono* Park is only an urban green open-square.

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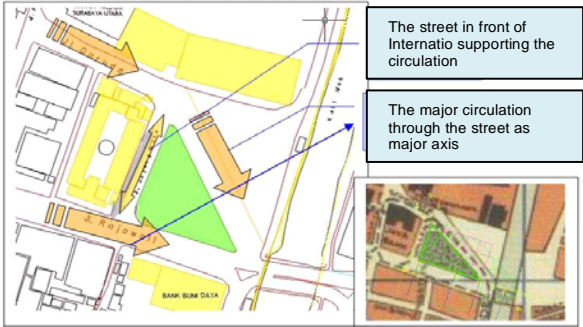

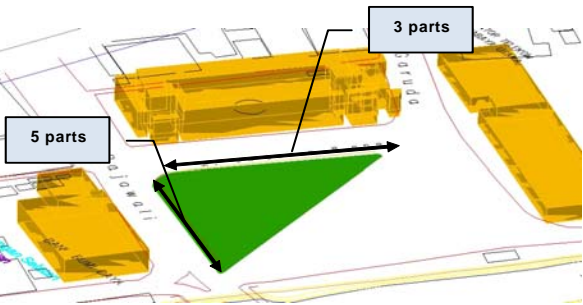


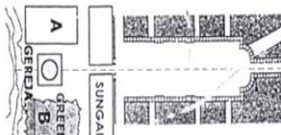

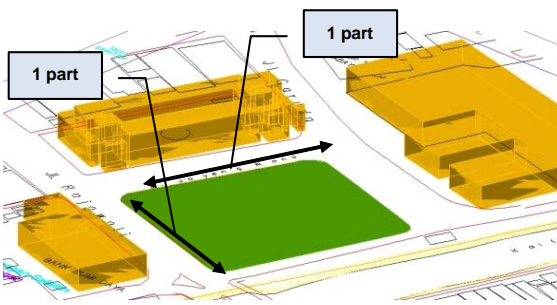
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**Table 3.** The Place Identification in The Formation of The Space of Jayengrono Park

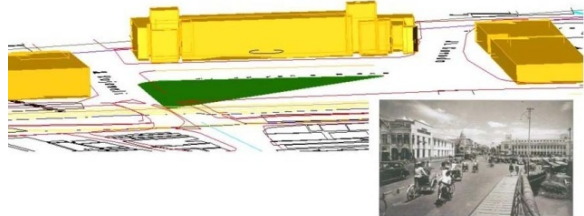
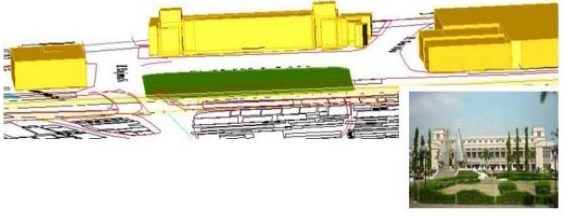
<i>Jayengrono Park in the Past (Willemsplein)</i>	<i>Jayengrono Park at present</i>
<b>a. The Aspect of the Typology of the Form and The Place Characteristics</b>	
 <ul style="list-style-type: none"> <li>The building walls limit clearly toward the place</li> <li>Real Boundary</li> <li>Limit Expansion of place</li> <li>Form the static Limit</li> <li>Form the dynamic limit</li> </ul> <ul style="list-style-type: none"> <li>The triangle place</li> <li>The characteristics of the mixed square: static and dynamic.</li> </ul>	 <ul style="list-style-type: none"> <li>Real Boundary</li> <li>Limit Expansion of place</li> <li>Create the static boundary</li> </ul> <ul style="list-style-type: none"> <li>The rectangular place</li> <li>The square characteristics: static.</li> </ul>
<b>b. The Aspect of the Typology of the Enclosure (the Spasial Fencing)</b>	
 <ul style="list-style-type: none"> <li>2 floors Building</li> <li>The dominance of the Building Height (<math>\pm 4</math> floors) as focal point</li> <li>floors Building</li> </ul> <p>The Enclosure focuses on the Internatio Building as the focal point</p>	 <ul style="list-style-type: none"> <li>The height of JMP Building competes with the Internatio building</li> </ul> <p>The Internatio Building as the focal point is disturbed by the height of the JMP Building.</p>
<b>c. The Aspect of the Typology of the Orientation</b>	
 <ul style="list-style-type: none"> <li>The park orientation is clearly seen to serve the Internatio Building</li> </ul> <p>The park is directed to serve the Internatio Building as the focal point</p>	 <ul style="list-style-type: none"> <li>The park orientation divided fairly to the mass causes the unclear orientation</li> </ul> <p>The park orientation is seen unclearly due to the fair division</p>
<b>d. The Aspect of Identity</b>	
 <ul style="list-style-type: none"> <li>The identity of <i>Willemsplein</i> is in the plain form which is dominated by the field of grass. Based on the park element, it seems simple and it may be less interesting. However, if it is seen as a whole (the environment) as it is in the European classical, this simple form even strengthens the existence of the details of the surrounding buildings.</li> <li>Whereas, in the identity of the building there is uniformity in the patterns as seen in many building apertures and it forms niche; furthermore, it can take a role to form the character of the area. The building has many ornaments in the form of geometric foregrounding. The building floor is made of cement painted in white and/or bright color.</li> </ul>	 <ul style="list-style-type: none"> <li>The identity of <i>Jayengrono Park</i> changes from the concept of square into the concept of park. Visually; and, it really appears interesting with the formation of the various plants. However, as the whole environment, it seems that there is complexity competition between the form of the park and the form of the colonial building which has many details.</li> <li>However, the building identity only changes in the north side because of the establishment of Jembatan Merah Plaza (JMP) building. It is really a pity that the patterns of the form and the use of the materials for the formation of the building do not consider or pay much attention to the character of the surrounding buildings. It needs to do efforts to disguise the non-suitability by using the layering/masking technique or by coloring.</li> </ul>



**Table 3.** The Place Identification in The Formation of The Space of *Jayengrono* Park (continue)

Jayengrono Park in the Past ( <i>Willemsplein</i> )	Jayengrono Park at present
<b>e. The Aspect of Circulation</b>	
 <p>The traffic in <i>Willemsplein</i> is managed to follow the street as the major axis, that is, the oblique path following the hypotenuse of the square and Rajawali Street (<i>Heerenstraat</i>). Whereas, the street in front of the Internatio Building only functions as the supporting or the bridging street; so, it does not disturb the vista from the Internatio Building due to the traffics.</p>	 <p>Because the street in front of the Internatio Building becomes the major travelled-way (moreover as the base of small urban-transport), it causes the vista toward the Internatio Building to be unable to be observed and it tends to become chaos.</p>
<b>f. The Aspect of the Typology of the Square Proportion</b>	
 <ul style="list-style-type: none"> <li>The formation of the square proportion has a clear hierarchy, related to the street axis and the vista of the building/environment.</li> <li>The triangle square reflects the orientation toward the vista of the building/environment as in the classical park in Italy. Based on the vista arrangement, <i>Willemsplein</i> has similarity to Piazza Vittorio Veneto on Turin which is considered as the most perfect classical-park in Italy through the usage of the long axis crossing the river and the bridge elements.</li> </ul> <div style="display: flex; justify-content: space-around;">   </div> <div style="display: flex; justify-content: space-around;">   </div> <p>Piazza Vittorio Veneto, Turin, built in 1820-1830.</p> <p><i>Willemsplein</i>, Surabaya, built in 1866</p>	 <ul style="list-style-type: none"> <li>There is no clear hierarchy formation during the formation of the square proportion. It seems only to make the empty square become green.</li> <li>The square orientation toward the vista/surrounding buildings becomes disappeared and the square seems to serve all the surrounding buildings. Because of the height of the JMP Building which competes with the height of the Internatio Building, there is a tendency to say that <i>Jayengrono</i> Park belongs to the service to the JMP Building.</li> <li>The new form of the square gives assertiveness to the formation of the open-square boundary, with the appearing contrast from the domination of the green open-square toward the open square of the street</li> </ul>

**Table 3.** The Place Identification in The Formation of The Space of *Jayengrono* Park (continue)

Jayengrono Park in the Past ( <i>Willemsplein</i> )	Jayengrono Park at present
<b>g. The Aspect of Scale</b>	
 <p>The diagram shows a perspective view of a rectangular square with a large building at the far end. A green triangular area is marked near the building. Below the diagram is a historical black and white photograph of the same square, showing a wide street with a bridge in the foreground and the building at the end.</p>	 <p>The diagram shows a perspective view of a rectangular square with a large building at the far end. A green rectangular area is marked near the building. Below the diagram is a modern color photograph of the same square, showing a wide street with a bridge in the foreground and the building at the end.</p>
<ul style="list-style-type: none"><li>• The relation between the sight distance and the height of the main building (as the focal point) is neutral and harmonious (the sight distance is about 1,5-2 times of the building height).</li><li>• The triangle square-form leads the observers to tend to observe from the endpoint near <i>Jembatan Merah</i> and to see the Internatio Building from the angle side. The effect is the appearance of the strong perspective-impression from both the Internatio Building as the focal point and the street/the environment.</li></ul>	<ul style="list-style-type: none"><li>• The relation between the sight distance and the height of the main building (as the focal point) is relatively the same as <i>Jayengrono</i> Park in the past (<i>Willemsplein</i>); and it is neutral and harmonious (the sight distance is about 1,5-2 times of the building height).</li><li>• The height of the rectangular square causes the observers to tend to observe from one side of the square. The effect is that the formation of the building/the environment around the square is observed frontally as the appearance.</li></ul>