KAJIAN ARSITEKTUR SEMIOTIKA DIKAWASAN ALUN-ALUN
(Studi Kasus : MONUMENT PERJUANGAN DAN BALAI ALUN – ALUN KOTA BEKASI)

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ABSTRAK

Kajian ini membahas penerapan arsitektur semiotika pada bangunan kawasan alun – alun Kota Bekasi. Semiotika dalam arsitektur merupakan bahasa simbol yang memberi dan memahami informasi kepada pengamat lewat bentuk-bentuk dan pesan tertentu. Hal yang melatar belakangi pentingnya kajian ini adalah proses pemaknaan sebuah bangunan yang ingin di sampaikan, setidaknya akan mampu dihayati oleh masyarakat umum dan pengamat bangunan. Monument dan balai salah satunya adalah bangunan yang sangat kaya akan makna atau pesan, dikarenkan memiliki makna yang dalam kepada masyarakat yang diwakilkan di sekitar. Dalam penelitian ini, metode yang digunakan adalah metode deksriptif kualitatif. Bangunan yang akan menjadi objek penelitian ini berfokus pada pembahasan pada orientasi area dan ornament pada bangunan. Penerapan element arsitektur semiotika pada bangunan dengan teori non – linguistic yaitu dengan menerapkan semiotika komukatif yang mana berfokus pada tanda atau teks makna yang terkandung di dalam nya.

Kata Kunci : Semiotika , Makna, Bangunan Monument dan Balai, Kota Bekasi

ABSTRACT

This study discusses the application of semiotic architecture to buildings in the Bekasi City square area. Semiotics in architecture is a language of symbols that gives and understands information to observers through certain forms and messages. The background to the importance of this study is the process of interpreting a building that you want to convey, at least it will be able to be understood by the general public and building observers. Monuments and halls are buildings that are very rich in meaning or message, because they have a deep meaning to the people represented around them. In this study, the method used is descriptive qualitative method. The building that will become the object of this research focuses on discussing area orientation and ornamentation on buildings. The application of semiotic architectural elements to buildings with non-linguistic theory is by applying communicative semiotics which focuses on the sign or text of the meaning contained therein.

Keywords: Semiotics, Meaning, Monument and Hall Building, Bekasi City

1. PENDAHULUAN

Dalam perkembangan Arsitektur, banyak sekali Jenis dan macam konsep ataupun gagasan dalam berarsitektur salah satunya adalah Semiotika, semiotika mulai banyak digunakan sejak era-arsitektur post-modern yaitu era dimana para arsitek mulai menyadari adanya kesenjangan antara kaum elite pembuat lingkungan dengan orang awam yang menghuni lingkungan. Dalam masyarakat tradisional, usaha memadukan dua unsur ini tidak begitu sulit karena mereka memiliki bahasa arsitektur yang sama. Tetapi dalam budaya pluralis seperti yang kita hadapi sekarang ini akan lebih sukar karena latar belakang yang berlainan.

Semiotika memiliki kaitan yang erat dalam kehidupan manusia, hal ini karena semiotika merupakan ilmu yang mengkaji suatu tanda. Semua yang hadir dalam kehidupan manusia dilihat sebagai tanda, yakni sesuatu yang harus diberi makna. Tujuan dari semiotika adalah memahami kemampuan otak manusia untuk memproduksi dan memahami tanda serta kegiatan membangun pengetahuan tentang sesuatu dalam kehidupan manusia. (Muktiono, Tinjauan Semiotika Pada Masjid Jakarta Islamic Center, 2019).

Pada daerah Bekasi banyak yang dapat menjadi objek kajian semiotika ini, salah satunya pada Kawasan alun – alun kota Bekasi, banyak orang tahu bahwa Kota Bekasi yang dikenal juga sebagai Kota Patriot merupakan garda depan front pertempuran tentara Republik Indonesia melawan penjajah Belanda, pada Kawasan Alun – alun memiliki jejak sejarah yang beragam, terdapat 12 titik bersejarah di Kawasan Alun – alun Bekasi, dari Masjid agung, monument – monument dan fasilitas yang lainnya.

Pada lapangan utama alun – alun terdapat pendopo atau balai masyarakat di kawasan alun-alun Kota Bekasi berfungsi sebagai tempat inspektur upacara, kegiatan kemasyarakatan yang dapat juga digunakan sebagai panggung. Karena letaknya tepat di depan lapangan terbuka. Selain itu, balai ini dapat berfungsi sebagai tempat berteduh di saat hujan datang. Balai ini memiliki panjang sekitar 15m dan lebar 5 m.

Terdapat juga Tugu perjuangan pada Kawasan alun – alun Bekasi Monumen ini didirikan pada tanggal 5 Juli 1955 dan terletak di Jalan veteran Kota Bekasi atau lebih tepatnya di depan Markas Kodim 0507 Bekasi. Bentuk dari monumen ini adalah persegi lima dan terbuat dari batu bata dengan tinggi 5.08 centimeter, termasuk dasar tugu yang dikelilingi oleh pagar tembok dengan tinggi 1 meter. Dan masing-masing 3 meter (berbentuk segi lima dengan pengertian Pancasila).

Objek penelitian ini yaitu Kawasan Alun – alun kota Bekasi, alasan pemilihan objek adalah dengan adanya revitalisasi pada tahun 2022 ini di Kawasan Alun – alun Kota Bekasi maka perlu adanya kajian yang perpaku pada Arsitektur Semiotika di Kawasan tersebut khususnya pada Monument dan Balai alun – alun

2. METODOLOGI

Dalam penelitian saat ini, metode yang digunakan adalah metode deskriptif kualitatif. Metode kualitatif ini, penulis yang menjadi instrumen dalam penelitian dan analisis dilakukan secara terus menerus dari awal penelitian hingga analisis data.

Metode penelitian yang digunakan oleh peneliti dalam penelitian ini adalah metode kualitatif. Menurut Creswell (2016) penelitian kualitatif adalah jenis penelitian yang mengeksplorasi dan memahami makna di sejumlah individu atau sekelompok orang yang berasal dari masalah sosial. Penelitian kualitatif secara umum dapat digunakan untuk penelitian tentang kehidupan masyarakat, sejarah, tingkah laku, konsep atau fenomena, masalah sosial, dan lain-lain.

3. LANDASAN TEORI
Bentuk

Bentuk secara umum merupakan susunan dari bagian-bagian aspek visual. Setiap benda mempunyai bentuk yang dalam bahasa Indonesia dapat diartikan sebagai bangun (shape). Bentuk berarti mencangkup bangun dan volume yang fungsi dan konotasinya sama dengan garis (Humar Sahman, 1993: 39).

Makna

Dalam Kamus Besar Bahasa Indonesia (Poerwadarminto, 1987:1008) makna berarti arti, maksud, dan pengertian yang diberikan kepada suatu bentuk kebahasaan. Lebih lanjut penggunaan istilah makna dalam penelitian ini berfungsi sebagai makna khusus. Pengertian makna khusus adalah kata atau istilah yang pemakaiannya atau maknanya terbatas pada suatu bidang tertentu. secara khusus pula digunakan untuk memberikan istilah pada bidang tertentu agar semakin jelas. (Moeliono, 1990:548).

Simbol

Menurut Hans. J. Daeng (2012:82) secara etimologi, simbol dan simbolisasi diambil dari kata Yunani sumballo (sumballein), yang mempunyai beberapa arti, yaitu berwawancara, merenungkan, memperbandingkan, bertemu, melemparkan menjadi satu, menyatukan. Bentuk simbol adalah penyatuan dua hal luluh menjadi satu.

Segala bentuk dan macam kegiatan simbolik dalam masyarakat tradisional merupakan upaya pendekatan manusia kepada Tuhannya. Selain itu simbolisme dalam masyarakat tradisional disamping membawakan pesan-pesan kepada generasi-generasi berikutnya juga dilaksanakan dalam kaitannya dengan religi (Herusatoto, 2008:49).

Semiotika

Istilah semiotika diperkenalkan pertama kali dalam dunia filsafat pada akhir abad ke- 17 oleh John Lock. Orang yang pertama-tama mempelajari semiotika adalah Charles Sanders Pierce (1839-1914). Oleh karena itu Pierce disebut juga sebagai perintis ilmu ini, akan tetapi pemikirannya baru dikenal lebih luas pada sekitar tahun 1930-an.

Secara etimologi istilah Semiotika berasal dari bahasa Yunani yaitu semeion yang berarti tanda. Menurut Charles Sanders Pierce definisi semiotika adalah doktrin mengenai esensi sesuatu serta keanekaragaman semiosis yang mungkin terjadi yang ia maksud dengan semiosis adalah proses di mana tanda memberi pengaruh pada penafsirannya (Noth 1990: 42). Jadi, bagaimana penafsir menerjemahkan esensi dari tanda yang ia temukan.

Dalam perkembangan selanjutnya menurut Aart van Zoest (1978) muncul tiga aliran dalam semiotika yaitu :

1. Aliran Semiotika Komunikatif

Aliran ini dimanfaatkan oleh orang-orang yang mempelajari tanda tanda sebagai bagian dari suatu proses komunikasi. Yang dianggap sebagai tanda adalah tanda yang dipakai oleh pengirim dan diterima oleh penerima dengan arti yang sama (kesamaan pengertian). Mengenai tanda itu sendiri, arti atau maknanya dapat ditangkap secara denotatif dan konotatif. Yang dimaksud dengan denotatif adalah arti/makna yang langsung dari suatu tanda, yang telah disepakati bersama atau sudah menjadi pengertian yang sama. Sedang konotatif adalah arti kedua atau yang tersirat diluar arti pertama tadi.

Dalam hal ini pada dasarnya aliran semiotika Komunikatif yang terkandung dalam aristektur akan dipersempit dalam pembahasannya. Semiotika dalam arsitektur pertama kali diperkenalkan pada suatu debat arsitektur di Italia tahun 1950, ketika para arsitek mulai mempertanyakan tentang International Style. Sekitar akhir tahun 1960-an di Perancis, Jerman, dan

Inggris semiotika didiskusikan untuk membentuk kembali pengertian arsitektur dan dijadikan alat normatif dalam menyerang teori - teori fungsionalisme yang berlebihan.

Pada tahun 1970-an mulai banyak semiotika arsitektur telah menjadi isu populer di kalangan teorikus arsitektur, bahkan muncul istilah baru yaitu "arsemiotika" (archsemiotics) sebagai istilah khusus semiotika dalam arsitektur. Para tokoh-tokohnya antara lain Geoffrey Broadbent dan Richard Bunt (Inggris), Thomas Llorens dan Charles Jenks (AS), M. Kiemley dan A. Moless (Jerman).

Dalam hal ini Semiotika arsitektur mengajak kita untuk merenungkan berbagai hal yang terkait dalam bentuk arsitektur dan susunan tata ruang. Berdasarkan semiotika aliran semiotika komunikatif, arsitektur dapat dianggap sebagai "teks" atau bisa juga di sebut sebagai " non – Linguistic " tandanya . Sebagai teks arsitektur dapat disusun sebagai "tata bahasa" (gramatika) sebagai berikut :
1. Dari segi semantik dapat dilihat sebagai tanda- tanda tata ruang dan kerja sama antara tanda- tanda tersebut.
2. Dari segi sintaksis dapat dilihat sebagai hubungan antara tanda dengan denotatumnya atau yang menyangkut arti dari bentuk-bentuk arsitektur.
3. Dari segi pragmatik dapat dilihat pengaruh (efek) teks arsitektur terhadap pemakai bangunan

4. HASIL DAN PEMBAHASAN
A. Semiotika Element Non - Linguistik

1. Area Monument
Penerapan Unsur non – Linguistic pada Area monument dalam pelaksanaan penelitian ini, penulis melalukan penelitian dengan memfokuskan pada objek Orientasi Area Monument dan Bentuk monument dalam ke arsitektur Semiotikanya dengan model yang sangat sederhana namun memiliki arti.

Ada beberapa Makna yang terkandung di dalamnya berdasarkan unsur non – linguistic yaitu :

i. Semantik Orientasi Area

Pada Orientasi bangunan monument perjuangan rakyat Bekasi ini mengarah atau di letakan di penghujung jalan serta di bagian tengah.

ii. Sintaksis Sintaktik Orientasi Area Bentuk

Pada orientasi bangunan monument ini memiliki bentuk sisi 5 arah, serta bentuk berdiri tegak dan gagah di lingkungan lahan berdasarkan pengumpulan data, karena mewakilkan 5 rukun islam dan unsur utama rukun islam itu sendiri.

iii. Pragmatik Orientasi Bentuk

Sebagai salah satu pengingat umat manusia yang memeluk agama islam bentuk serta area orientasi mewakilkannya dan Pengertian dari rukun islam yaitu suatu

amalam/perbuatan yang bentuknya secara fisik dan dipercaya bisa menjadi perantara terbaik, bagi selurut hamba Allah untuk masuk surga. Hal itu disebabkan oleh rukun islam yang juga menjadi pondasi/pilar di dalam Agama Islam, sama seperti rukun iman. Artinya rukun islam di dalam Islam itu sendiri sangatlah penting dan berperan penting di dalam kehidupan.

2. Balai Alun – Alun

Penerapan Unsur non – Linguistic pada Balai Alun – Alun Kota Bekasi dalam pelaksanaan penelitian ini, penulis melalukan penelitian dengan memfokuskan pada objek Ornament Atap dalam arsitektur Semiotika.
Ada beberapa makna yang terkandung didalamnya berdasarkan unsur non – Linguistic yaitu :

i. Semantik Bentuk Ornament

Pada Ornament bangunan mengelilingi bangunan sebagai tanda atau symbol wajik susun dua.

ii. Sintaksis Sintaktik Ornament

Pada ornament bangunan balai ini memiliki bentuk Wajik susun dua yang memiliki makna pertahanan yang kuat dan keberanian yang menjadi prinsip masyarakat Betawi.

iii. Pragmatik Orientasi Ornament

Makna Pada ornament wajik susun dua dapat di pahami dalam filosofi kesungguhan dan filosofi kebesaran dan kesucian yang di harapkan bukan hanya mempengaruhi sifat pada pembuat saya akan tetapi semua orang yang dapat melihat. Namun wajik susun dua juga di anggap sebagai gigi balang ini dimaknai sebagai tanda pertahanan yang kuat. Ornament diharapkan mengirim sugerti keberanian dan keterbukaan terhadap tamunya.

5. KESIMPULAN

Dari pembahasan penelitian ini bisa di ambil kesimpulannya bahwa sebuah bangunan ataupun ornament dari Monument Perjuangan dan Bangunan balai dapat di artikan berdasarkan Arsitektur Semiotika Unsur – Unsur Non – Linguistik memiliki makna yang begitu dalam.
Pada Penerapannya Unsur – Unsur ini menggunakan Prinsip Teori Semiotika dengan sangat baik bukan hanya sebuah Bangunan dan ornament saja akan tetapi tersusun unsur – unsur yang menjadi sebuah kesatuan yang kongkrit sehingga menjadi satu kesatuan yang utuh dan serasi dari segi bangunan ataupun Unsur Makna.

6. SARAN

Berdasarkan Analisis yang telah di deskripsikan pada penelitian di atas terhadap unsur semiotika dari Monument

dan Ornament Balai Alun – alun, maka berikut beberapa saran. Ornament atau pun sebuah bangunan bukan anya sekedar bagian pelengkap atau hiasan, tetapi tentu memiliki makna yang secara tidak langsung dapat mempengaruhi sikap sehari – hari apabila benar – benar dimaknai. Masyarakat di harapkan juga dapat lebih melestarikan kebudayaan dan kekokohan bangunan yang sudah di teliti sehingga agar tidak kehilangan tempat yang menjadi sebuah contoh ini.

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Meaning Of The Symbol Of Gate Of The Solo Palace Teaches Virtue

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Abstract.
The City of Solo (Surakarta) establishes itself as the City of Culture. The City of Solo as a City of Culture cannot be separated from the existence of the Solo Palace. The Solo Palace was built in 1755 by King Sunan Pakubuwono II with the palace area which eventually developed into the City of Solo. The Solo Palace area can be seen through the signs of the existence of the gate in several places. The gate is not only a sign of the boundaries of the palace territory, but the gate has cultural messages, behavior, strata levels and in the form of the gate itself it is loaded with messages of meaning as a communication of the king's policies with his people. This research is an interpretation research with a semiological approach using Barthes' theory. Interpretation is done by cultural contextual correlation. This semiological approach with contextual correlation of community culture is termed by the author as an ethnosemiological study. The results of the interpretation of the forms at the gate of the Solo Palace show that these forms contain very wise meanings and messages and are teachings of virtue, messages of governance and leadership of power. Messages through the symbols of shapes at the gates of the Solo Palace have existed since the mid-17th century, while the development of semiology theory only occurred in the 19th century. This proves that the Solo Palace Founders had implemented semiology theory before the theory was born. The results of the interpretation of the forms at the gate of the Solo Palace show that these forms contain very wise meanings and messages and are teachings of virtue, messages of governance and leadership of power. Messages through the symbols of shapes at the gates of the Solo Palace have existed since the mid-17th century, while the development of semiology theory only occurred in the 19th century. This proves that the Solo Palace Founders had implemented semiology theory before the theory was born. The results of the interpretation of the forms at the gate of the Solo Palace show that these forms contain very wise meanings and messages and are teachings of virtue, messages of governance and leadership of power. Messages through the symbols of shapes at the gates of the Solo Palace have existed since the mid-17th century, while the development of semiology theory only occurred in the 19th century. This proves that the Solo Palace Founders had implemented semiology theory before the theory was born.

Keywords: *Gate, shape, sign and message-meaning.*

I.   INTRODUCTION

The city is physically the result of the work of its people. So by paying attention to the physical condition of a city, you can see how the civilization of the people is. Pedestrian arrangement, the existence of landmarks, the atmosphere of the periphery (edge), open spaces for gathering (nodes) and an area are parts of city elements that are able to provide an image of a city (Kevin Lynch, 1969). The arrangement of the elements above is important for a city to realize the identity or identity of the city. The elements of the city, as stated by Lynch, physically do not only come from the results of development today, but many also come from the works of their predecessors. Therefore many people are very concerned about conservation.The existence of the city of Solo began at the timeSunan Pakubuwono II, KingMataram Sultanate, removes the kingship fromKartasurato Sala Village, a village not far from the edgeBengawan Solo, because the Kartasura palace was destroyed as a resultrebel attack.Sunan Pakubuwono IIbought the land from the village chief of Sala Village, namely Kyai Sala, for 10,000 ringgit (Dutch guilders) to build a palaceMataramthe new one. Officially, the palaceMataramnewly namedSurakarta Hadiningrat Palaceand start in place of the dateFebruary 17th 1745. This date was later designated as the anniversary of Surakarta City.

Giyanti Agreementsigned bySunan Pakubuwana III,Dutch, AndPrince MangkubumionFebruary 13th 1755divide the territoryMatarambe two ieSurakarta SunanateAndYogyakarta Sultanate. Furthermore, the Surakarta Sunanate area is decreasing, becauseSalatiga Agreementheld onMarch 17th 1757causeRaden Mas Saidrecognized as an independent prince with fiefdom statusduchy, which is called by nameMangkunegaran Praja. As the ruler of the Mangkunegaran, Raden Mas Said holds the titleDuke Mangkunegara.The palace is essentially a symbol of the position and power of the area under its authority. Likewise, the Solo palace is a symbol of the power of the Surakarta kingdom. The Surakarta Palace (called Solo) consists of the outermost gate, then the palace complex buildings, namely; Kamandungan palace, Sanggabuana tower, Smarakatha ward, Mercukundha ward, Kedhaton building, Sasana Sewaka Hall and is equipped with a north square and a south square. Besides that, there is the Great Mosque building which is located to the west of the palace which is an integral part of the Solo palace complex. Given the many buildings of the Solo palace which are landmarks of the city of Solo, the authors chose the palace gate building as a case of landmark buildings which became the object of research.

Selection of the palace gate which is the focus of research with arguments;

o The palace gate is part of the palace building complex which is the front porch of the palace that is first seen by the public.

o The palace gate is a part that is easily found by the public without having to pass through the palace's authority area and does not require permission from courtiers.

o The gate of the palace is a representation of the existence of the power and authority of the king who ruled the kingdom at that time.

o The gate of the palace as the earliest communication medium from the king to his people, society through its form.

o The king's message to his people can be easily seen by his people from the shape of the palace gate.

The gate or gate has forms as designed by the designer. The gate of the Solo palace was designed by Sultan Pakubuwono X. The Sultan, of course, in designing the gate there was a form concept that underlies the existence of the rinupa of the gate.The gate or gate is a symbol of the limit of the owner or authority of the ruler of a region. In the science of architecture it is very important to have boundaries as forming a space. In this case, it is the space of the Solo city as a continuation of the Solo palace.Solo City is bordered byKaranganyar regencyAndBoyolali Regencyin the north, Karanganyar Regency andSukoharjo Regencyin the east and west, and Sukoharjo Regency in the south.

In each city boundary there is a Gapura Kasunanan which was established around 1931–1932 during the reign of Sunan Pakubuwana XinSurakarta Sunanate. Gapura Kasunanan was built as a barrier as well as the entrance gate to the royal capital (Surakarta City) with the surrounding area. The Kasunanan gate was not only built on the connecting road, but was also erected on the bank of the Bengawan Solo river which at that time became a pier and crossing point (in Mojo/Silir). The size of the Gapura Kasunanan consists of two sizes, namely large and small. A large Kasunanan gate was erected on the main road. Large Kasunanan gates can be seen in Grogol (south), Jajar (west), and Jurug (east). Meanwhile, the small size of the Kasunanan Gate can be seen in the areaCow Stable Hospital(north), walk towards Baki in Solo Baru (south), Makamhaji (west), and in Mojo/Silir. The big Kasunanan gate also hasinscriptiongate erection time. The gate in the city of Solo can be described on the map below;

West -

North – mj.

East -

South – to

West –

South -

Gapuro Utama Gladag –
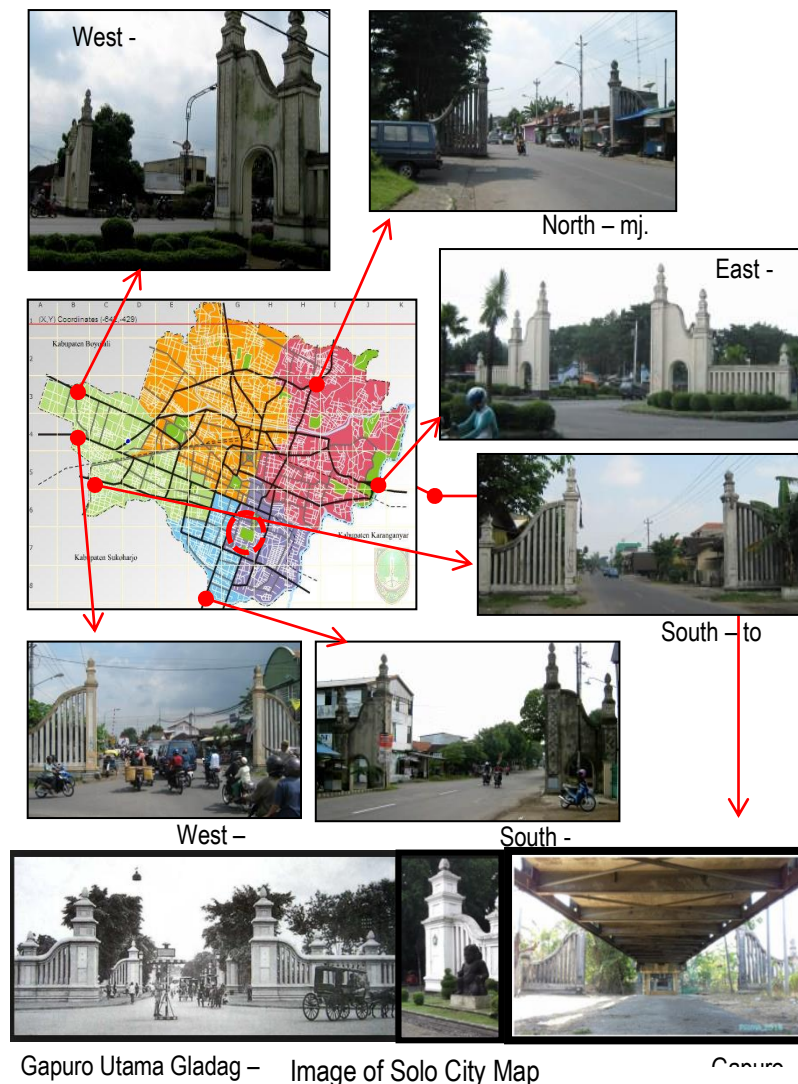
Image of Solo City Map
(Source; processed from

Of the many gates that exist on the border of Solo City, the researchers chose a gate that is able to give meaning and has important values to become a guide for community life, especially regional leaders or heads, namely the gate of the Kori Gapit Gapura. By looking at the shape of the Kori Apit gate, it is attempted to interpret the meaning of the form and and rinupa contained in the Kori Apit Gate building.

II.   LITERATURE REVIEW.

Stephen W Littlejohn (2009; 201), a message is also determined by the existence of symbols, signs and partly by the interpretation process used by the recipient of the message. The recipient of the message in the gate as a sign here is the community. The gate is physically a sign of the boundaries of an area. This means that if we have passed through a gate, then we have entered a different area. Judging from the science of communication, the gate here is able to convey messages through its existence. Ontologically the gates in the city of Solo explain their existence as the boundaries of the Solo Palace area which was the territory of the King of Surakarta Kasunanan at that time.Communication involves understanding how people behave in creating, exchanging and interpreting messages. And therefore research in the field of communication science uses a range of methods from scientific to humanist, Thomas B. Farrell, Beyond Science; Humanities Contribution to communication Theory, in Handbook of Communication Science, ed., Charles, R Berger and Steven H Caffee, Newbury Park, CA; Sage, 1987 ; 123-139). The gate in this case as a building has given a message to the surrounding community. The message conveyed is at least a sign of the territorial area of the Surakarta royal government which is the authority of the king.Investigation of symbols forms an important thought in communication theory. The field of communication science that studies these symbols is called

semiology or semiotics. It is undeniable that the gateway that has been presented above in terms of communication science can be researched through communication science theories, especially semiotics or semiology.

An investigation of semiotics, representing things outside the signs themselves. The investigation of signs not only provided a way of looking at communication, but has had a powerful influence on almost all perspectives now applied to communication theory. (Wendy Leeds-Hurwitz, Semiotics and Communication; Signs, Code, Cultures, Hillsdale, NJ, Lawrence Erlbaum, 1993 ; 53). Seeing at a glance from the shape of the gate building, there is a rinupa or architectural ornament which of course has meaning. In the signs and symbols contained in the gate ornaments contain meanings that are able to convey messages to the people who see them.It was also emphasized by Arthur Asa Berger in Signs in Contemporary Culture, An Introduction to Semiotics, (Salem WI; Sheffield, 1989; 82). A sign indicating or signifying some other condition. Meanwhile, symbols that usually signify complex signs with many meanings, including special meanings. Likewise, the gate building for the City of Solo is filled with ornamental signs and symbols that require further research in order to obtain further and deeper meanings. The research carried out certainly uses the theory of communication science related to the field of architectural science.Some experts provide a difference between symbols and signs. Signs in reality have a clear reference to something, while symbols do not. Most of the thoughts of semioticians involve the basic idea of the triad of meaning which emphasizes that meaning arises from the relationship between three things; object (aimed at); human (interpreter); and sign (meaning beyond the sign itself). Meaning depends on a person's image or thought in relation to the sign and object represented by the sign.According to Giard, in Visual Semiotics, Susann Vihma (2009; 9), design deals with visual elements and has a visual alphabet, such as lines, colors, textures, and others. These are signs similar to signs in written language.

Designers or planners or designers use a visual language that is less developed and poorly understood. All objects make statements. A planning product certainly sends information messages. The construction of a gate certainly goes through a design or planning process. Similar to written language, although visually it is more complicated in the use of lines, colors, shapes, shapes and textures. This visual alphabet of signs and symbols results in a type of statement made through the two- and three-dimensional qualities of the object's shape.How does the gateway operate and play a role in communication science? Chambers states that communication theory is based on four components; a). sign message; b). output, transmission, media; c). input or reception; and d). response. The gate operates in a linear manner since it was designed, built and created to directly convey the message, then the message is received by the people who see the existence of the gate. Furthermore, the message received by the people who saw it received a response to the gate building.Wendy Leeds-Hurwitz, Semiotics and Communication; Signs, Code, Cultures, Hillsdale, NJ, Lawrence Erlbaum, (1993; 53). The investigation of signs not only provided a way of looking at communication, but has had a powerful influence on almost all perspectives now applied to communication theory.The Solo Palace gate as a sign, in harmony with the message it conveys, is precise and clear enough to be spoken about effectively (easily and impressively) for the people who receive the message. The Solo Palace Gate is a visual communication reality as a system of fulfilling human needs in the field of visual information through visible symbols. The dynamics of visual communication today is experiencing very rapid development. Almost in all disciplines and activities.

Symbols, or visual symbols exist in the form of pictures, sign systems, corporate identities, to various product displays in shopping centers with various attractions.Signs relate to what they point to or signs must have what they represent. He also emphasized that signs never actually stand alone, they are always part of a larger sign system that is arranged in a certain way. The sign at the gate of the Solo Palace is something physical, which can be perceived by our senses, who see it. The sign refers to something outside the sign itself and depends on human recognition as a user who sees the gate, so it can be called a "sign". Meanwhile, the meaning contained in the gate of the Solo Palace is the result of "marking". The meaning at the gate of the Solo Palace is not an absolute and static concept that can be found in message packages. The meaning of the Solo Palace gate is an active process. Semioticians use verbs such as creating, generating, or negotiating to refer to the process of interpreting a sign. Then the meaning contained in the signs contained

in the gate of the Solo Palace is also the result of dynamic interaction between existing signs, interpretants and objects. Meanwhile, historically, the meaning of the Solo Palace gate's position might change over time. Then the meaning contained in the signs contained in the gate of the Solo Palace is also the result of dynamic interaction between existing signs, interpretants and objects. Meanwhile, historically, the meaning of the Solo Palace gate's position might change over time.

Then the meaning contained in the signs contained in the gate of the Solo Palace is also the result of dynamic interaction between existing signs, interpretants and objects. Meanwhile, historically, the meaning of the Solo Palace gate's position might change over time.The most important semiotic study related to signs shows how signs make a difference in human social life. This branch has had the most important influence on communication theory because signs and sign systems are seen as tools of human communication. Reinforced by Karen Tracy & Kathleen Haspel, in Language and Social Interaction, Its Institution Identity, Intellectual Landscape and Discipline Shifting Agenda, Journal Communication. The meanings and signs at the gate of the Solo Palace are very essential in the study of communication. When the gate of the Keraton Solo is viewed from the point of view of communication studies, it means that we are talking about communication and its relation to signs and meaning. Meanwhile, in the study of communication that studies signs and meanings are categorized as semiology (semiotics). Therefore seeing and searching for the meaning contained in the gate sign of the Solo Palace is included in the study of communication science from a semiotic perspective. In fact, communication - in a semiotic perspective - is the generation of meaning.Thomas Sebeok, in The Doctrine of Sign, Frontiers in Semiotics, Bloomington, Indiana University (1986), signs are important for a number of concerns about broad communication, but are certainly very meaningful in looking at understanding and meaning.

Generation of meaning to understand the message contained at the gate of the Solo Palace is actually through a process. The approach of generating meaning through this process, according to John Fiske, is very interested in how the Gate of the Keraton Solo as the sender of the message and the human as the recipient of the message, carry out the process of constructing the message (encoding) and translating it (decoding). The approach to the meaning of the sign at the Solo Palace Gate that goes through this process, is usually interested in things such as efficiency and accuracy.In a design that covers all areas of design, it is necessary to form a structure and pragmatic form of society (Horst Oehlke, 2009). The Gate of the Keraton Solo is actually also a form of symbol or visual language which contains visual structures such as: lines, colors, and composition. Its existence is grouped in the category of non-verbal communication language, it is distinguished from verbal language in the form of writing or speech. In graphic design, which later developed into visual communication design, many utilized the carrying capacity of images as visual symbols of messages, in order to streamline communication. Efforts to utilize visual symbols depart from the premise that visual language has characteristics that are unique and even very special to cause certain effects on the observer.

III.   RESULTS AND DISCUSSION

The location of the Kori Apit Gate of the Solo Palace is easy to find because before entering the Solo Palace, you must pass through the Kori Apit Gate. Jalan Slamet Riyadi is the main street of Solo City. To get to the Kori Apit Solo Palace gate, it is easy to reach from Jalan Slamet Riyadi. On Jalan Slamet Riyadi, as soon as you enter the Gladag Gate, you will arrive at Alun-Alun Lor, which is an open field to the north of the Solo Palace. From Alun-alun Lor Keraton Solo, if you are going to enter the Keraton Solo, you will pass through one more gate. The gate is named Kori Apit Gate. The Kori Apit Gate consists of a white building like a tall thick wall and a hole in the middle with a straight shape with various rinupa ornaments on top and decorated with several ornaments on the edges of the walls.

The Kori Apit gate consists of a pair, or 2 (two) gate buildings located on the east and west of the front yard of the Kamandungan building, namely the main building to enter the palace.

Pig. of the Kori Apit Gate of the Solo

The Kori Apit gate building is already in the palace area. The Kori Apit gate marks the boundary between a space that is still very public (public), namely the North square (Lor), and a space that is more private, although still somewhat public, the courtyard of the Kamandungan building. The area in terms of the palace is named Brajanala.
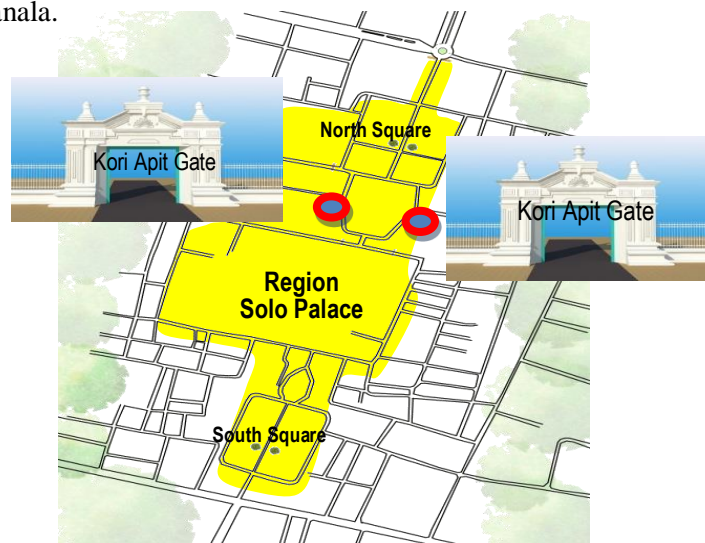

Pig. The Location of the Kori Apit Gate of the Solo Palace

The Kori Apit gate shows that it is more private, marked by the narrower width of the gate compared to the Gladak gate, which is still more public (public). If at present the Gladak gate can be passed by 4 cars, then the Kori Apit gate can only be passed by one car.The function of the gate is actually not only physical but also psychological. Physically the gate becomes a barrier between outside and inside. This separation serves as a security and surveillance effort so that guests who come to visit can be controlled and supervised. Psychologically, the gate also has a dominant protective impression so that people are reluctant to enter it if they do not have certain needs with the owner of the area or the owner of the space in it. Some of the functions of the gate associated with existence in a space are; a). as a sign, b). as a guide, c) as identity, d). as aesthetics and e). as orientation. With these existing functions, the shape of the gate has various forms.

a. As a sign.

Physically the gate as a territorial boundary tent of an area. The gate can also be a sign of the limits of the power or authority of a leader or government. If in modern times like now, a sign of power or a sign of ownership can be in the form of a letter or certificate, then in ancient times, the possession of the authority and governmental power of a kingdom was physically marked by the presence of a gate building. And therefore according to Thomas B. Farrell, Beyond Science; Humanities Contribution to communication Theory, in Handbook of Communication Science, ed., Charles, R Berger and Steven H Caffee, Newbury Park, CA; Sage, 1987 ; 123-139), related to the gate in this case as the building has given a signal message to the surrounding community. The ownership of the gate can be from institutional elements, institutional or government elements and can even consist of private individuals. Institutional or government gates can often be found in almost every region. Likewise, individual gates in the form of regol or gates are located when entering the courtyard of a house.The material of the gate also indicates the existence of authority from the owner. In the old classical Javanese era, gates made of cobblestone were used for the gates of kingdoms,

duchies or palaces/palaces. While the gate for private property/individuals main structure using wood or bamboo. Therefore there are almost no remnants of ancient times left that can be seen today. The gate of the Solo palace in this study is made of stone because it is the gate of the palace. The existing gate is a sign that someone will enter the territory of the palace. The sign given by the palace gate, each Kori Apit gate has a different sign. The difference in the sign on the gate is because the function of the gate is indeed different.

b. As a hint.

The gate also serves as a guide for humans or subjects who see it. The hint is meant that the gate is able to convey messages to humans as viewing subjects. Of course, the message conveyed depends on the physical form and the appearance at the gate. Stephen W Littlejohn (2009; 201), a message is also determined by the existence of symbols, signs and partly by the interpretation process used by the recipient of the message. The recipient of the message in the gate as a sign here is the community. The gate is physically a sign of the boundaries of an area. This means that if we have passed through a gate, then we have entered a different area.The Kori Apit gate physically is also able to provide other instructions besides instructions having entered an area of authority or power. These clues include identity and identity clues, attention cues, aesthetic cues and other clues that the designer or maker of the gate wants to convey.

Virtue Messages

The Kori Apit gate is in the front yard of Brajanala before entering the main building of the Solo Palace. There are two Kori Apit gates, namely in the east and west of the Brajanala courtyard. The Kori Apit gate flanks the East and West gates of Brajanala's yard. Brajanala in terms of the meaning of the word, braja means hard or steady and nala means heart. The area is called the Brajanala yard with the Brajanala gate meaning that those who have entered through the Brajanala gate which is flanked by the Kori Apit Gate, must have a steady heart to face the king.Seeing the shape of the Kori Apit gate is straight geometric lines, there are no curved lines. According to architectural theory, (Sukatno ; III-29) that straight lines give the impression of being firm, stable, firm without hesitation while curved lines give the impression of being soft, flexible and not static. Linked to the shape of the Kori Apit gate which has a straight shape and straight lines without curves, it gives the impression that this Kori Apit gate is firm, rigid and stable. So that the impression is in accordance with the name of the Brajanala page which has been described in this section before. Kori Apit has several important rinupa that have messages as signs. Among them are umbrella shoots, spear tips, rising sun symbols and ornamental profiles.At the top of the Kori Apit Gate there are 3 (three) main rinupa, namely one royal umbrella and two royal spears. The top of the royal umbrella is in the middle and is flanked by two royal spears.
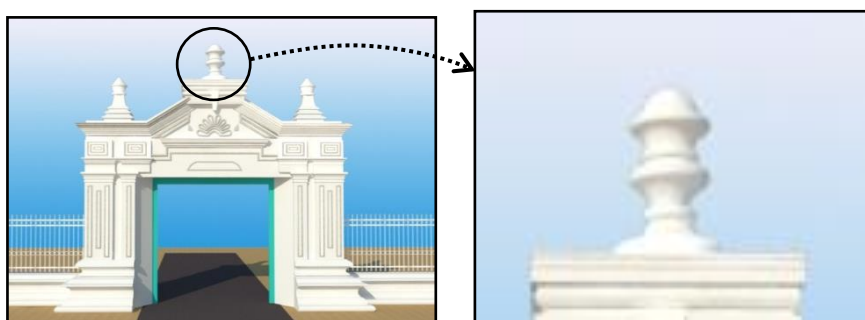
Pig. Rinupa Pucuk Payung in Gapura Kori Apit

Umbrella shoots mean that the umbrella is a protection from the heat and rain. In particular, he gave a message that the kingdom of Jumenengan Susuhunan Pakubuwana as a king who always gives protection to all his people. Providing protection, a sense of security, protection against disturbances of crime and crime.The shape of the top of the umbrella with rinupa curved round and circle, linked to the architectural theory described above, gives a message that in providing protection and protection to the people, they must be gentle and provide a sense of security for the people of Solo. Related to providing protection and a sense of security, the king certainly made decisions in upholding the truth and punishing fairly. Therefore the position of the top of the umbrella as a symbol of providing protection is in the middle. The middle position shows that the king is in the middle position when a dispute occurs, so the king must be fair, not take sides

with those who demand justice and ask for protection or protection from the king. The king is in the middle position in deciding the case,The umbrella shoot at the Kori Apit gate is the highest or at the top of the Kori Apit gate, indicating that the protection and protection of the people of the Solo people is the most important thing to fight for and defend. As the main goal of the main task in upholding justice and realizing a prosperous society, with gentleness, shade and courtesy shown through the shape of the top of the umbrella which consists of gentle curved lines.

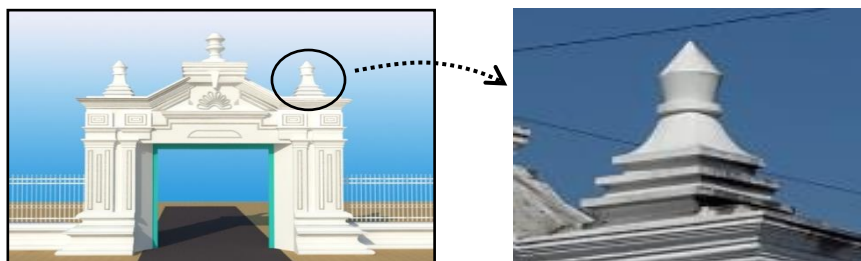<div align="center">Top of the Spear above the Kori Apit Gate.</div>

<div align="center">Pig. Rinupa Pucuk Tombak in Gapura Kori Apit</div>

Besides the rinupa at the top of the royal umbrella, there is another rinupa at the top of the Kori Apit Gate, namely the tip of the royal spear. Unlike the shape of the top of the umbrella which consists of curved and circular shapes, the shape of the tip of the royal spear has a sharp sharp point at the top based on a rectangular geometric arrangement with straight and rigid lines. The sharp tip of the spear conveys the message that the king must have the courage to punish or sanction the party or anyone who is at fault in a dispute. The geometric base of the spearhead, with straight lines, means that the sanctions or punishments imposed on those who are wrong must be carried out strictly.The top of the royal spear at the Kori Apit Gate is on the left and right of the upper part of the gate flanking the top of the royal umbrella. The royal spearhead numbered 2 (two) means a pair, meaning that in protecting and protecting the people and people of Solo, there must be fairness between good and evil, evil and virtue. And the decrees that have been decided by the king must be strictly enforced or executed, which is symbolized by the royal spear rinupa.

Linked to the culture of the people of Solo, the signs stated in the rinupa of the Kori Apit Gapura are shown in cultural events at Grebeg Syawal and the Sekatenan Commemoration. During the Grebeg Syawal and Sekatenan Commemoration events, there is always a large tumpeng, royal umbrella and royal spear that are carried or paraded in the celebration. The large tumpeng symbolizes the gunungan in wayang purwa which was inherited by Sunan Kalijaga and is used to celebrate Islam in Java. The royal umbrella that is included in the celebration symbolizes that the king provides protection and protection to his people so that prosperity, peace and being a human being who upholds the moral values inherited from Sunan Kalijaga are always realized. Also brought in the grebeg celebration is the royal spear.

The next rinupa found at the top of the Kori Apit gate is the rinupa of the rising sun which is in the middle of the top right on the symmetrical line of the gate.
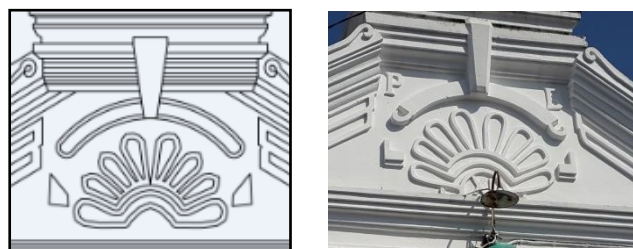

<div align="center">Pig. of Rinupa Sunrise on Kori Apit</div>

Rinupa in the form of a sunrise image has a message meaning that the sunrise is in the morning. At a time like this, almost all of God's creatures begin their activities or begin to process naturally. Humans start with their work, animals start with finding food and plants start with the growth process with photosynthesis. This time is a time of high spirits. Likewise the meaning of the message conveyed in the form of a sunrise image. To realize the protection and protection of the people must be with high enthusiasm. Even though the age of the king or someone is old, the spirit or motivation must be maintained, must not be slack. Sunrise is

the first time the sun shines, the message conveyed also gives the meaning that in the morning is the time when there are still many hopes that can be achieved to realize what is desired. Likewise, to create a prosperous society, the inner condition of the king or someone must be very optimistic, there is always hope to achieve goals in life in this world and in the hereafter. This has become very real when it is correlated with the cultural relations of the people of Solo, especially the teachings of Sunan Kalijaga, in the song ilir-ilir. Which is stated as still… while padhang rembulane… kanggo sebo mengko sore.. How does this song remind every human being to prepare themselves when it is still starting to light up, to shine for our preparation to realize our ideals and to prepare for the realm of eternity. Messages conveyed through signs were formerly for the king, so for now these messages are for the whole community and are especially aimed at regional government administrators. Because the truth is all human beings are leaders.

The message conveyed through these signs is still very relevant today, becoming an everlasting message, not timeless by changes in the times and technological advances.As you can see from the Kori Apit gate, the most visible rinupa in the building is found at the head of the building. The body of the building and the foot of the building are without any significant details. This shows that the head is the focus of attention and aesthetics. Messages from many signs conveyed to the head of the building. This shows that the implementation and application of the message conveyed by rinupa in the Kori Apit building is in the human head, namely the need for thoughts and motivation to realize 'toto tentrem kerto raharjo', a prosperous society.The color of the Kori Apit gate building is the same as the color of the Gladak Gapura building, which is dominated by white, which gives a clean and holy impression. The meaning of this color conveys a message that what is the purpose of providing protection, protection and firmness determined by the king through sanctions or punishments as a noble intention and based on a sense of justice, without any strings attached or other goals other than creating prosperity for the people of Solo.The width of the Kori Apit gate which is no more than 3.7 meters means that only one vehicle can enter the Brajanala courtyard, one at a time. In ancient times it meant that what could fit in was the size of a horse-drawn carriage, it could not cross. In contrast to the Gladak gate, which can be passed by four trains at once by crossing. Such a measure shows that only people who already have a firm determination and strong will can approach the king to obtain a decree or 'dhawuhnya' Susuhunan. This means that the narrower the width of the gate indicates that there is a filter or strict supervision to be able to enter the area within the palace.

IV.   CONCLUSION

This ethnosemiological study was conducted in the context of the Javanese cultural approach. The culture of the Javanese people is used as an approach with semiological theory as the pen of analysis. Meanwhile, the Kori Apit Keraton Solo Gate Gate building, which is a legacy of the Mataram Kingdom, is an object of study that contains a message of meaning. From the results of the studies that have been carried out, several conclusions were obtained as follows:

1.   The gate or gate has a very important and strategic meaning. It is very important because it is able to act as a medium for conveying messages or "pitutur" from the leadership to the community. Very strategic because the gate or gate can be used as an identity or identity of an area (city) which is a cultural mirror of the people.

2.   The shapes, ornaments and rinupa contained in the Kori Apit Gate provide advice, teachings that leaders, kings or regional heads must first provide protection to their people. Leaders must also be firm and uphold the truth. Punishment is necessary but still on the basis of protecting the people.

3.   Regional leaders or heads must also have a far-reaching vision for the welfare of their people, besides having to have a spirit of enthusiasm and struggle to advance their region. Spirit as expressed in the sun symbol on the Kori Apit Gate.

4.   In the aesthetics of the building, Gapura Kori Apit reflects the head, body and feet like humans. This implies that the 3 (three) parts in the division are like humans as the most perfect creatures with the concept of "santri" (san = human and tri = three). Perfection with relationships, with God, with fellow human beings and with nature.

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READING THE LANGUAGE OF BUILDINGS: THE ROLE OF SEMIOTICS IN ARCHITECTURAL VISUAL COMMUNICATION

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ARTICLE INFO	ABSTRACT
Keywords: Building Language, Visual Communication, Architectural Semiotics	As a medium of communication, buildings communicate in a language that not everyone can understand. Other communication media are needed so that the language used in the form of buildings can be translated into a language that is more easily understood by many people. Visuals are one of them. Semiotics, as the study of signs and meaning, is a theoretical basis for understanding how architectural elements can be interpreted as visual messages that convey information and experience. The aim of this research is to explore how semiotics can provide deeper insight into the process of reading and interpreting building language. The results of this research reveal that semiotics has an integral role in understanding building language and architectural visual communication. In analyzing elements such as shape, color, and space, semiotics helps identify symbols and signs that convey complex messages regarding cultural identity, function, and meaning. This research also highlights that semiotics is not just an analytical tool, but rather the key to developing an effective and meaningful building language, enabling architects to design buildings with elements that clearly convey the desired meaning. In conclusion, semiotics plays a central role in enriching the interpretation of every aspect of architectural design, making buildings not only as physical structures, but also as deep and telling visual narratives.
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INTRODUCTION

Architecture, often considered solely as the physical end result of building design and construction, actually involves a deep communicative dimension (Mulyadi et al, 2020). More than just its visual appearance and physical form, architecture creates spaces that radiate meaning and communicate certain messages to its occupants. In this case, architecture can be interpreted as a language that uses elements such as shape, color, texture and space as letters and words to convey complex narratives (Murtomo, 2008). Therefore, understanding the semiotic aspects of architecture is essential. Behind the physical design, each architectural element contains symbols and meanings that play a role in conveying the story, values and identity that the creator wants to convey (Churiah & Lukito, 2023).

As a communication medium, architecture must not only take into account aesthetic aspects, but must also ensure that the message to be conveyed can be well received by its readers, namely building occupants and users (Sutanto, 2020). Therefore, architectural design must include a deep understanding of the social, cultural context and function of the building (Siregar, 2011). In this way, architecture is not only a physical form that is seen, but also a medium that speaks to its occupants, creating a space that is not only physically

comfortable, but also stimulates a deeper understanding and experience of the meaning to be conveyed (Angkouw & Kapugu, 2012).

Architecture, as a result of human creativity, involves a dynamic relationship between architectural subjects and objects (Marcella, 2004). The subjects in this context are humans, who can act as architectural practitioners who design and create architectural objects, as well as users who interact with the resulting space (Maharika, 2018). The communication process in architecture occurs when architectural actors express complex messages through the physical form of architectural objects (Laurens, 2003).

However, there are important challenges to this communication dynamic. Even though architectural actors can convey their messages through building designs and structures, these messages are often difficult for most users to understand (Purwantiasning, 2011). Therefore, additional communication media are needed that can help translate architectural language into a form that is more understandable by users. One very relevant approach is the use of visual communication. Through visual elements such as diagrams, infographics, and signs, architectural practitioners can provide visual guidance that can help users understand the concepts, functions, and meaning of the architectural spaces they experience (Budiwaspada, 2017).

Visual communication refers to the use of visual elements to convey messages and information. This involves the use of images, graphics, colors, typography, and other visual elements to communicate without words or complement verbal information (Pangestu, 2019). The goal is to enrich the communicative experience, make messages easier to understand, and increase visual appeal. In various contexts, visual communication can be found, such as in art, graphic design, advertising, architecture, and even data presentations. The use of these visual elements allows the delivery of messages that are stronger, quicker to understand, and more engaging (Suyanto, 2004). Visual communication can also include the use of symbols, icons and graphics to represent complex information in a clear and simple way (Hadiprawiro, 2015).

Visual communication in architecture is the language used to convey messages and meaning through visual elements in building designs and structures. In every detail, shape and color, architects create a narrative that guides users to understand the purpose, function and values contained in a space (Anggraini & Nathalia, 2014). Buildings are not only physical structures, but also media that communicate identity, cultural values and aesthetic concepts. Through the choice of materials, colors and architectural forms, visual communication can evoke emotions, stimulate creativity and create immersive experiences (Yunianti, 2015). Architecture that speaks through visual communication not only facilitates practical functions, but also becomes a visual narrative that is able to embrace and interact with users, forming a dynamic relationship between the physical structure and the aesthetic experience that forms the built environment (Hakim, 2023).

This research aims to analyze the role of semiotics in building language, with a focus on architectural elements such as shape, color, texture and space. The aim is to understand the process of reading and interpreting building language and identifying the symbolism and meaning contained in architectural designs. It is hoped that this research can provide in-depth insight into how visual elements can function as signs that form the language of

buildings, so as to increase understanding of the messages that architects want to convey through their work.

METHOD

In this research, qualitative methods will be used, which is a type of contextual research that involves humans as instruments and is adapted to natural situations in collecting qualitative data. According to Bogdan and Taylor (in Moleong, 2014), this method is a procedure for producing descriptive data in the form of written or spoken words from people and observable behavior. The qualitative approach is characterized by the aim of understanding phenomena that do not require precise quantification because these symptoms cannot be measured. To make research more focused and easier to search for data, the research focus is determined first . The results of the analysis will be presented in the form of a rich narrative to understand the complexity of building language from a semiotic perspective. The descriptive qualitative approach is expected to produce an in-depth understanding of how visual elements in architecture interact and communicate, as well as how the messages contained in building language can be interpreted by users.

RESULT AN DISCUSSION

Architecture is not just a physical container that provides a practical function or use, but also a communication medium that conveys certain messages. Through elements such as form, space, structure and artistic value, architecture creates a visual narrative that enriches the human experience in interacting with the built environment (Wardani, 2010). In this context, buildings and spaces are not only places for carrying out daily activities, but also artistic expressions that contain certain meanings and values. Each architectural element becomes letters and words in an architectural language that speaks to its occupants, summarizing the identity, history and values that the designer wishes to convey (Sihombing, 2001). Architecture becomes more than just a physical presence, but also a work of art that is immersive and speaks through its visual dimensions, forming a richer and more meaningful spatial experience for its users.

Reading building language is a skill that requires in-depth understanding in the field of architectural semiology. Expertise in building semiotics is the key to deciphering and translating hidden messages in architectural elements (Adiyanto, 2021). In this context, architectural semiology functions as an interpretation tool that allows someone to identify symbols, signs and meanings contained in the physical structure of buildings. This involves understanding how shape, color, texture and spatial layout can be interpreted as elements in the language of building (Barthes, 2012).

Skills in building semiology also require the ability to understand the cultural context, history, and values that may be manifested in architectural designs. Thus, a skilled reader of building language is not only able to identify visual elements, but can also associate them with social, cultural, or even philosophical meanings (Sari & Pramono, 2008). This understanding helps unlock hidden layers of meaning in building design, making the process of reading building language a deeper and more contextual intellectual experience.

By honing architectural semiotic skills, a person can become a more skilled understander of the visual narrative conveyed through architectural works (Dharma, 2016).

The role of semiotics in architectural visual communication is very important in deciphering and understanding building language. The following are several aspects of the role of semiotics in this context:

1. Understanding Symbols and Signs

Semiotics, as a branch of study of signs and meaning, becomes an essential tool in understanding complex building language. In the world of architecture, elements such as shape, color and structure are not just physical aspects, but also carry a significant load of meaning. Semiotics opens the door to identifying and analyzing symbols and signs contained in architectural designs. For example, the shape of a building is not only a physical dimension, but also a symbol of the aesthetic values, functionality, or even cultural identity that the architect wants to convey. Semiotics helps to read the language of these buildings, allowing us to see more than just the physical structure, but rather involves a deep interpretation of the symbols that transform them into understandable visual messages.

Symbols in architectural form can also be interpreted through the use of color. Semiotics guides the analysis of the meaning behind each color choice in a building. For example, the use of bright, vibrant colors may communicate excitement or boldness, while soft, neutral colors may refer to simplicity or calm. With the help of semiotics, we can unlock the layers of meaning contained in each color palette, understand their impact on the visual experience, and explore the hidden messages that these colors want to convey.

Furthermore, semiotics extends to building structures as symbols that can be interpreted. Structural design is not just a physical support, it can also speak to the values of sustainability, innovation, or even freedom of expression. Through semiotics, structural analysis opens up space to find the meaning behind every material and construction choice. In this way, semiotics becomes an interpretive window that reveals the complexity of building language, helping us understand and appreciate more deeply the meaning of each architectural element that makes up our built environment.

2. Interpretation of Visual Meanings

Semiotics, as an analytical tool in architecture, is the key to unlocking and translating the visual meaning contained in every building design. In every architectural element, such as line, shape and space, semiotics helps unravel the complexity of the visual language created by the architect. The lines on a building, for example, can be interpreted as motion paths or visual directions that stimulate eye movement and shape the user's line of sight. In translating the form of a building, semiotics allows identifying the meaning behind the physical structure. For example, a curved shape may convey a soft or organic aesthetic, while sharp angles may refer to a more modern, futuristic design element.

In the context of space, semiotics opens up insight into the way in which space is defined and interpreted. Space can contain symbolic meaning, such as the use of open space which may indicate inclusivity or freedom, while the use of partitions or space boundaries may imply the concept of privacy or functional division. Semiotics also helps

identify concepts to be conveyed through the play of light and shadow in architectural spaces, creating nuances and atmospheres that can influence user perceptions.

By understanding how elements such as line, shape, and space can be interpreted as a visual language, semiotics provides a powerful interpretive tool for observers of architecture. This opens up space for a deeper appreciation of the meaning of each design element, enriching the aesthetic experience and broadening the understanding of the messages to be conveyed through the language of the building. Thus, semiotics is not only an analytical tool, but also a gateway to absorbing the rich meaning in every detail of architectural design.

3. Cultural and Social Context Analysis

Architectural semiotics functions as a key to unlocking meaning in the cultural and social context contained in building design. Through a semiotic approach, meaning analysis is not only limited to the visual dimension, but also opens up interpretive space to understand how building designs reflect and interact with social values and norms in society. The design of a building often contains hidden messages that can be deciphered through symbolism and certain signs.

The concept of architectural semiotics invites us to see how building design becomes a language that speaks to the culture and society around it. The symbols contained in architectural elements can represent cultural identity, history, or even the aspirations of the people who inhabit them. For example, the choice of certain ornaments, the use of traditional motifs, or even vernacular architecture can be an expression of a community's cultural heritage.

In addition, architectural semiotics allows the analysis of meaning in relation to social norms. Building designs can reflect the values that are respected or upheld in that society. The use of space in a building, for example, can illustrate the existing social structure and hierarchy. Semiotics gives us interpretive tools to read each architectural element as part of a larger social narrative, opening up understanding of the cultural and social dynamics manifested through building design. In this way, architectural semiotics enriches the interpretation of each building, presenting more than just a physical structure, but as a reflection and contributor to the cultural and social richness of a community.

4. Reading Visual Narratives

Semiotics, in the context of architecture, opens a window for us to read visual narratives that are realized through architectural elements. A building is not simply a collection of standing physical structures, but rather a work of art that tells a unique story through carefully selected spaces, structures and materials. In semiotic interpretation, each architectural element becomes part of a larger narrative, forming interrelated chapters and carrying its own meaning.

Viewing buildings as visual stories allows us to understand how elements such as spatial layout, use of structure, and choice of materials play a role in constructing that story. The spaces in the building can be thought of as distinct chapters, creating a flow of experiences for the occupants. For example, a library with a welcoming design and natural lighting can create a spatial narrative that supports understanding and knowledge. A

building structure, such as a staircase leading to an upper floor, may serve as a climactic point in a visual journey, giving a dramatic dimension to the architectural story.

Semiotics helps us read each chapter of this visual story by understanding the symbols and signs contained in the design. Every detail, from color choice to structural form, can be interpreted as storytelling elements that contribute to the overall meaning. Thus, semiotics is not only an interpretive tool, but rather the key to understanding the complexity and depth of the narrative that is manifested in each building. Through semiotic analysis, we can explore the visual story that the architect wants to convey, presenting deeper meaning and experience in permeating the architectural space.

5. Communication Identity and Function

Semiotics, as an interpretive tool in architecture, is key to understanding the complexity of the way a building's identity and function are communicated through its design. The identity of a building does not only lie in its physical dimensions, but also in the symbolic messages and signs implicit in each design element. For example, the choice of architectural forms, motifs and styles can create a visual identity that refers to the cultural values, history or even the mission of the institution that houses it.

The importance of semiotics in this context especially emerges when we observe how the function of a building can be interpreted through symbols and signs. Every detail, from the layout of the space to the choice of materials, conveys information about the purpose and function of the building. For example, a hospital design with friendly access accompanied by medical symbols on its facade can clearly communicate its purpose as a health facility. On the other hand, an office building that displays elegance and professionalism in its design can reflect administrative and business functions.

In this context, semiotics also helps identify the special characteristics of a building. The use of certain symbols can highlight the unique characteristics and features that differentiate a building from others. By understanding this symbolic language, we can read and interpret the specific characteristics desired by the designer, resulting in a deeper understanding of the essence and meaning that the architectural design wishes to convey. Thus, semiotics provides tools to clarify, communicate and enrich the meaning of identity and function of a building in a complex architectural space.

6. Effective Building Language Development

By utilizing semiotics, architects can spread the wings of their creativity to develop a more effective and meaningful building language. A deep understanding of semiotics gives architects the skills to translate complex messages into design elements that clearly convey the desired intent and purpose. For example, the use of certain geometric shapes, color combinations, or placement of symbols can be intentionally designed to build a cohesive and easy-to-understand visual narrative.

Semiotics opens the door for architects to articulate certain messages through building design. Every element, from lines and shapes to the materials chosen, can be considered part of the alphabet and grammar of the resulting building language. In this way, design is not just a pile of physical elements, but rather a visual communication that has a structure and articulation that is rich in meaning.

With this capability, architects are able to create environments that can "speak" to their occupants, communicating the identity, values and purpose of the building clearly and effectively. By assembling semiotic elements, architects not only create a physical structure that fulfills its practical function, but also a speaking work of art that is steeped in visual understanding. Thus, semiotics is not only an analytical theory, but also a creative guide that enriches expression and meaning in a unique and meaningful architectural language.

CONCLUSION

Semiotics plays a very significant role in the architectural context. As an interpretive tool, semiotics helps uncover the meaning behind architectural elements, allowing us to read and articulate the visual messages contained in building designs. Architecture is not just a physical structure, but a language that speaks through symbols, signs and visual meaning. Architectural semiotics plays an important role in reading narratives built in space, structure and materials. With an understanding of semiotics, every building can be considered as a visual story that can be deciphered and interpreted. Identity, function, cultural values and social messages can be implied through the symbolism applied in the design. Furthermore, semiotics opens up opportunities for architects to develop more effective building languages. Skills in semiotics provide the ability to arrange design elements so that they clearly convey the desired intent and purpose. By consciously assembling symbols and signs, architects can create buildings that not only fulfill their practical function, but also become works of visual art that enrich the experience of their occupants. Thus, semiotics is not only an analytical tool, but also a source of inspiration and creative guidance in designing buildings that not only stand as physical structures, but also as visual narratives that speak a unique and meaningful architectural language.

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Revealing Hidden Messages Behind Building Designs

by Ayub Muktiono

Revealing Hidden Messages Behind Building Designs

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Keywords	
Building Design, Hidden Messages, Meaning in Architecture, Sustainability	**Abstract.** Building design is often considered a form of art that reflects certain values, culture, or messages that the architect or builder wants to convey. The aim of this research is to explore the meaning and messages that may be contained in building design elements, such as shape, color, texture and spatial arrangement. In this research, the method used is a qualitative descriptive method. The results of this research reveal that behind building designs there are hidden messages that reflect the values, culture and ideas of the architect or designer. The building design process not only involves aesthetic and functional considerations, but also integrates philosophical or abstract messages through elements such as shape, color, and structural placement. In addition, in response to increasing concern for the environment, building design also explores sustainability aspects by considering the use of environmentally friendly materials and energy efficiency. These findings show that building design not only encapsulates architectural art and techniques, but also becomes a visual expression of the messages and values that the designers want to convey.

1.   INTRODUCTION

Building design has become a key element in the field of architecture, representing a complex synthesis between technical knowledge, aesthetic sensibilities and functional considerations (Justice, 2021). As a creative process involving technical expertise and artistic creation, building design combines these elements to create structures that not only meet practical needs, but also serve as visual and philosophical expressions of the architect's vision (Saputro et al, 2018). In each step, an architect must consider technical aspects such as safety, durability and sustainability, while combining aesthetic considerations that reflect the beauty and uniqueness of the design (Hatta et al, 2023).

Building design is not just about physical construction, but also about creating experiences and imbuing meaning in space (Harmanta et al, 2019). An architect's creativity emerges in his ability to balance form and function, creating an environment that can meet practical demands while expressing deeper ideas and values (Ika, 2023). This process also includes adaptation to technological developments and design trends, allowing architects to create buildings that are relevant and durable over time (Lestari et al, 2023).

Building design not only reflects the technical knowledge and artistic skills of an architect, but also provides space for creativity and innovation (Lupita, 2017). A successful building not only becomes a physical container for human activities, but also becomes a visual narrative that tells stories about the identity, values and aspirations of a society (Wardani, 2010). In this way, building design not only creates structures that stand firmly, but also opens the door to immersive experiences and deep interpretations of the world around them (Usop, 2016).

Building design is not simply the result of a combination of functionality and aesthetics; it is more than just a standing physical structure (Pasha, 2018). On the other hand, building design is a work of art that reflects the complexity of the thinking and vision of the architect or designer (Suhalyani & Nursanty, 2013). Each element in the design has an important role, not only in ensuring the comfort and practicality of the building, but also in conveying hidden messages inherent in its form and concept (Idedhyana et al, 2022).

Several famous buildings in the world have become silent witnesses of the architect's skill in conveying deep messages. These messages can reflect historical values, tell stories about the struggles or achievements of a society, or even voice concern for environmental sustainability (Hidayatun, 2018). In brilliant building design, each element seems to be a symbol that contains more meaning than just the functionality of the material (Putra et al, 2022).

For example, structures that combine natural elements with technological sustainability can create a visual image of harmony between humans and their environment. Designs like this project the

architect's thoughts regarding social and ecological responsibility, summarizing them in the form of a building that not only meets the needs of its occupants, but also makes a positive contribution to the world around it (Sutanto, 2020).

Thus, building design not only summarizes functional and aesthetic demands, but also becomes a platform for expression of the ideas, values and worldview of the architect or designer (Budiharjo, 1991). Behind every curve, color, and texture, there is a hidden message that imbues the structure with a meaningfulness that transcends physical dimensions. This is the appeal and complexity of art in architecture, which allows buildings to be more than just physical places, but to be a reflection of the thoughts and spirit of the humans who produced them (Laksito, 2014).

This research will involve in-depth visual analysis, and a literature search to detail hidden messages in building design. By approaching building design as a complex art form, this research is expected to provide new insights into how architecture can function as a medium to convey messages, stimulate cultural reflection, and build emotional connections with users and observers. Thus, this research aims to enrich our understanding of the role of building design in realizing meaning and visual communication in physical space.

2. METHOD

The method applied in this research is a qualitative method with a descript approach. According to Sugiyono (2011), qualitative research methods are a naturalistic approach carried out in natural conditions (natural settings). This method is called qualitative because the data collected and the analysis is more qualitative in nature. The choice of a qualitative approach was considered in this research with the aim of exploring and collecting information and facts from the informants as they are. This research will obtain data from the informant's own views by collecting facts expressed in accordance with the informant's language and perspective.

This research provides extensive opportunities for informants to participate, ensuring that all the information they have can be revealed comprehensively and holistically. This approach allows researchers to gain a deep understanding of the hidden messages behind building designs from the perspective of individuals involved in the design and construction process. Thus, this qualitative method is considered an appropriate approach to explore and document the meaning and values contained in building design, in line with the main aim of this research.

3. RESULTS AND DISCUSSION

Building design is at the heart of all architectural creativity, occupying a central position in determining the visual character and function of a structure. In the architectural context, building design is not just a technical step, but a real manifestation of an architect's artistic vision and conceptual thinking. Every design element, from shape to proportion, color and texture, works together to form the building's visual identity. The success of a building design is reflected not only in its efficiency and reliability, but also in its ability to convey beauty and meaning in a physical space. By understanding that building design is the center of attraction in architecture, architects can embrace the potential of aesthetics and conceptual expression to create buildings that are not only functional, but also living works of art.

More than just the physical structure, building design also plays an important role in imbuing the values and philosophy that the architect wants to convey. In this context, design is not just an end result, but rather a medium of expression that allows architects to convey hidden messages and create immersive experiences for residents. Carefully designed buildings are clear evidence of how aesthetics can be a tool to weave a visual narrative that depicts the history, culture and purpose of an architectural project. Therefore, building design not only reflects the architect's technical prowess, but also becomes a reflection of the designer's creativity, artistic interpretation and worldview, making architecture a living and dynamic art form.

Building design is very important for functionality, aesthetics, comfort and health, and sustainability. Here is the explanation.

Functionality

Building design involves creating spaces that not only meet their functional goals and needs, but also take into account the experience and comfort of their occupants. An architect not only pursues visual beauty, but also focuses on a balance between practical function and appealing aesthetics. In creating a space that suits the goals and needs of its occupants, architects must consider aspects of ergonomics, air circulation, natural lighting and technology integration. Thus, building design is not just about the physical structure, but about creating an environment that supports the daily activities of its occupants.

Along with this, deep thought about how people will use the building becomes a key element in architectural design. A home, for example, must be able to provide privacy and comfort for its occupants, while an office space must be designed to facilitate collaboration and productivity. Public spaces, such as city parks or shopping centers, must take into account the needs of the diverse communities who will use them. Therefore, building design becomes a state-of-the-art adaptation that creates a balance between function and flexibility to meet the ever-changing needs of end users.

More than just physical development, building design also reflects the character and values of the people who use it. A building can be a forum for expressing cultural identity, history, or even the aspirations of the people who built it. In this context, building design becomes an element that not only facilitates human activities, but also functions as an artistic form that enriches the surrounding environment with deep values.

Aesthetics

Building design, in addition to considering function and practical needs, also includes deep aesthetic considerations. A well-designed building not only fulfills its role as a physical structure, but also becomes a work of art that beautifies and enriches the surrounding environment. Aesthetics in building design describes the architect's skill in integrating visual elements such as shape, color, texture and proportion to create stunning harmony. Through this artistic touch, the building can blend harmoniously with the surrounding landscape, creating an attractive view and giving a positive impression on residents and observers.

The visual beauty produced by good building design not only impacts the aesthetic experience, but also contributes to the creation of comfortable and inspiring spaces. Buildings that display a mature aesthetic can create a pleasant atmosphere and spark creativity. When function and aesthetics are considered in balance, building occupants can experience harmony between visual beauty and space practicality. Therefore, aesthetics in building design does not only function as a decorative element, but as an integral element that creates a unique identity and character for the building.

The importance of aesthetics in building design is also reflected in its impact on the image of the city or its surrounding environment. Beautifully designed buildings can become landmarks that reflect the architectural excellence of a region. This not only provides a strong visual identity, but can also increase the attractiveness and prestige of a location. Thus, aesthetics in building design is not just a matter of aesthetics, but also an important factor that can shape people's perception of an area and improve the quality of life in it.

Comfort and Health

Optimal building design not only takes into account visual and aesthetic aspects, but also factors that influence the well-being and comfort of its occupants. One of the main considerations is natural lighting, which not only creates a warm and pleasant atmosphere, but also reduces dependence on artificial lighting. By utilizing daylight effectively, good design can provide occupants with access to natural light sources that help improve mood, productivity and overall well-being.

Ventilation is another key factor that must be taken into account in building design. Good air circulation helps maintain indoor air quality, reduces the risk of air pollution, and provides a feeling of freshness. By providing adequate ventilation, building designs can improve thermal comfort and reduce humidity, creating a healthier and more comfortable environment for occupants.

Temperature regulation is a third very important factor. Effective building design considers how to regulate temperature optimally, both through cooling systems and heating systems. In this way, the building can ensure a comfortable temperature all year round, avoiding the discomfort that can arise

from temperature extremes. Successfully combining these aspects in building design creates a space that is not only aesthetically pleasing, but also focuses on the well-being and comfort of its occupants. By emphasizing these factors, building design can play a positive role in supporting a healthy and productive lifestyle for its occupants.

Continuity

In responding to an era that is increasingly concerned about the environment, building design is becoming increasingly focused on sustainability aspects as an integral part of the design process. One of the main aspects of concern is the selection of environmentally friendly materials. Sustainable building design includes the use of recycled materials, local materials, or renewable materials. By prioritizing materials that have a lower environmental impact throughout their life cycle, building design can contribute to a reduced carbon footprint and wiser management of natural resources.

Energy efficiency is also a main focus in sustainable building design. The integration of energy-saving systems, such as LED lighting, efficient heating and air conditioning, and the use of renewable energy sources such as solar panels, can reduce energy consumption and reduce environmental impact. Building designs that consider energy efficiency not only provide environmental benefits by reducing greenhouse gas emissions, but can also result in long-term cost savings for occupants.

By including sustainability aspects in building design, architects act as agents of positive change in supporting global goals to protect the environment. Eco-friendly building design not only creates comfortable and aesthetically pleasing spaces, but also contributes to greater efforts to maintain the sustainability of our planet. Therefore, sustainable building design is a strategic step in building a greener and more sustainable future.

Behind every line and corner of a building design, there is a hidden narrative that reflects the deep thoughts and values that the architect or designer wants to express (Muktiono, 2020). For example, the choice of color on the walls of a building can have a symbolic meaning that represents the identity or aspirations of a community. A building's form can also be a concrete manifestation of the architect's philosophy or worldview, perhaps reflecting ideas of harmony or sustainability.

These hidden messages create a psychological dimension to the experience of physical space. Sensitive occupants or observers can absorb and interpret these messages, creating a deeper emotional bond with the building. In some cases, hidden messages may aim to trigger reflection or stimulate discussion about certain values, enriching the meaning and interpretation of the building design. Thus, building design is not only an artistic expression, but also a form of indirect communication that enriches human interaction with the built environment (Muktiono, 2020)

Simple examples can be found in architecture that carries historical or traditional themes. Building designs may create visual elements that are reminiscent of a particular era or reflect classic architectural styles as a way to convey messages about historical values or cultural continuity. In contrast, buildings with contemporary designs may harbor futuristic or progressive messages, reflecting the innovative views and aspirations of today.

Behind philosophical or abstract building designs, there is an attempt to convey deep messages about ideas that may be difficult to express directly. A concrete example is the use of geometric patterns or the placement of certain elements that reflect the principles of balance or harmony. A carefully designed building can create an atmosphere that expresses a particular philosophy of life or worldview. For example, the use of symmetry in design may depict balance and order in the complexity of life, while the choice of abstract patterns may reflect the desired creativity and discontinuity.

However, hidden messages that are philosophical or abstract often require deeper interpretation. Each individual who interacts with the building can experience and absorb the message in a unique way. Building designs that evoke abstract messages may be a medium for generating questions, stimulating reflective thinking, or creating space for creative interpretation. Thus, philosophical messages in building design can create a very personal experience and provide an additional dimension to human relationships with their environment (Muktino, 2019).

Hidden messages in building designs offer an unusual form of communication, allowing architects or designers to convey complex messages through visual language. By embedding

philosophical meanings, cultural values, or even historical narratives into design elements, buildings become a means of conveying the stories inherent in their physical structures. Over time, the interpretation of these hidden messages can develop and change, providing flexibility in the way occupants or observers interpret and absorb the meaning contained in the design.

Building designs that build indirect dialogue with occupants or observers create deep interactions between art, architecture and humans. Residents not only see, but also feel and understand the space they occupy. The building design is like an open book that allows each individual to read and absorb the message to be conveyed. In this way, building design is not only a physical container, but also a medium for conveying ideas and meaning that transcend material dimensions, making it a living work of art that continues to interact with the community that uses it.

4.   CONCLUSION

Building design does not only represent a physical structure, but is a complex artistic medium that includes various hidden messages. The process of designing a building involves in-depth consideration regarding function, aesthetics, sustainability, and the values that the architect or designer wants to convey. Building design becomes a visual narrative that can be interpreted through elements such as shape, color, pattern and structural placement. Hidden messages may reflect cultural values, philosophies, or even ideologies, opening the door to varying interpretations from the occupant or observer. In an era that is increasingly concerned about the environment, building design also explores aspects of sustainability through the use of environmentally friendly materials and energy efficiency. These design choices not only affect the ecology, but also become part of a hidden message that highlights the social and environmental responsibility of the architect or designer. In addition, philosophical or abstract building designs can create a deep psychological dimension, allowing residents or observers to absorb and interpret meaning according to their personal experiences and perspectives. In this way, building design is not just the creation of physical space, but art that lives and speaks to its occupants. Through these hidden messages, building design becomes a creative and unique means of communication, building a deep indirect dialogue about the values, ideology and identity that the designers want to realize.

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Architectural Semiotics: Reading Symbolic Meanings in Modern Building Design

by Ayub Muktiono

Architectural Semiotics: Reading Symbolic Meanings in Modern Building Design

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Abstract

Semiotics, as the study of signs and meaning, is a theoretical basis for analyzing the symbolic meanings hidden in architectural elements. This research aims to explore the meaning of symbols contained in modern building design through an architectural semiotic approach. In this research, a qualitative approach was used with descriptive methods. The results of research in architectural semiotics reveal that modern building design can be understood as a symbolic language that carries deep meaning. Through analysis of design elements, such as geometric shapes, innovative materials, and use of space, this research identifies symbols that communicate certain values, aesthetics, and concepts. Involvement of the user's cultural, social context, and subject experience helps refine symbolic interpretation, creating a more contextual and relevant understanding. Overall, architectural semiotics research contributes to constructing a systematic and in-depth picture of symbolic language in modern building design, opening a window for a broader understanding of the complex role of design elements in imbuing the meaning of contemporary architecture.

Keywords: Architectural Semiotics, Symbolic Signs, Design, Modern Buildings

1. INTRODUCTION

Semiotics in architecture plays a crucial role as a symbolic language that provides information to observers through various carefully arranged forms. In this way, the process of interpreting a building that an architect wishes to convey can be experienced by each individual user or user of the building (Yanow, 2015). Not limited to modern architecture, even historic buildings are also complex sign systems. The sign system embedded in historical buildings is the main reference for interpreting the meaning of architecture in the past and describing the culture they have (Preziosi, 1979). In involving the observer in a visual narrative, modern architecture consciously utilizes symbols that function not only as decorative elements, but also as representations of certain values, philosophies, or goals. Through tracing these symbols, building users can engage more deeply with the spaces and structures around them (Pallasmaa, 2011).

However, it is not only modern architecture that has symbolic complexity. Historic buildings also create sign systems that bear silent witness to past life and culture. Interpreting architectural elements in a historical context allows us to read symbolic traces that provide an overview of the values of society at that time (Jameson, 2016). Over time, understanding semiotics in architecture not only explores the meaning behind building designs, but also becomes a window into learning about cultural evolution and changes in values in society (Eco, 1986). Therefore, appreciating sign systems in architecture not only extends contemporary meaning, but also opens a window to understand the cultural heritage contained in architectural structures from various eras (Hu et al., 2021).

Meaning is an essential element that always shapes architectural works, along with two other aspects, namely function and form. Even though the degree of importance of these three aspects often does not always have the same weight, the existence of meaning remains an inseparable basis (Ching, 2023). A work of architecture has its roots in its main function, namely providing a platform for human activity. A series of various activities that are connected to each other form a group of activities that are structured in a certain order, form zones, and ultimately transform into various spatial forms (Moe, 2008). The expression of this spatial form becomes what is perceived by the observer, whether in the form of open space, closed space, or a combination of both. The observer then provides an interpretation of the expression of the spatial form, forming a certain meaning that is relevant for him (Salura & Fauzi, 2012).

In this context, it needs to be understood that meaning does not only exist as a result of function and form separately, but is a consequence of the complex interaction between the two. This means that each architectural design creates a unique spatial experience, and interpretations of meaning may vary depending on the observer's individual perspective and experience. Therefore, understanding the relationship between function, form and meaning is key in designing buildings that are able to inspire and provide deep experiences for their users (Charleson, 2014).

The main meaning in architecture, as stated by Umberto Eco in "Function and Sign: Semiotics in Architecture" (1986), places function as the main element that determines the essence of a work. This thought is reinforced by the statement of Nikolaus Pevsner (2023), who stated that without a function that serves human activity, a design would only be a work of sculptural art rather than a work of architecture that combines function and aesthetics. This thinking involves the practical and utilitarian aspects of architecture, which makes the building more than just a physical structure, but an entity that plays an active role in supporting everyday life.

Although meaning may be considered as something inevitable in the environment, some individuals may try to deny the existence of such meaning, as highlighted by Broadbent (1980). Since the era of Vitruvius to the contemporary view represented by Venturi, architects and architectural writers have continued to express the view that architecture does not only act as a functional building, but also has an important role in articulating certain emotions, ideas, beliefs and values (Bianco, 2023). In this way, architecture becomes more than just physical form, involving expressive dimensions that enrich the human experience of space and the built environment.

The aim of this research is to reveal and analyze symbolic meaning in modern building design through an architectural semiotic approach. By focusing attention on elements such as form, materials and spatial arrangement, this research aims to investigate how architects use symbolic language to communicate with observers. The benefits of this research are expected to provide in-depth insight into the meaning contained in modern architecture, contribute to our understanding of the relationship between design and symbolism, and encourage the development of architectural semiotic analysis methodologies to enrich creative thinking in building design.

LITERATURE REVIEW

Modern buildings, an architectural style that emerged in the 1920s to 1950s and continues to maintain its popularity today, exude characteristics that reflect the revolution in design approaches of the early 20th century (Woodham, 1997). This style marked a shift from excessive ornamentation and intricate detail towards simpler, geometric forms. One of

the most striking characteristics is the emphasis on the use of clean and clear forms, emphasizing simplicity and strictness (Gartman, 2012).

The importance of using innovative materials in modern architecture has helped shape its identity. Modern architects tend to search for new materials and construction technologies that allow them to produce forms and structures that were previously impossible to achieve (Addington & Schodek, 2012). The concept of "form follows function" is the main principle, emphasizing that building design must follow its function or purpose. Integration with nature is also an important value in modern architecture, where the use of natural light, layout arrangements that take the environment into account, and emphasis on the building's relationship with the natural surroundings are factors that are highly considered (Pichler & Wilhelm, 2001).

Modern buildings are also recognized by their straight lines, symmetry, and distinctive box shapes. This aesthetic expresses order and decisiveness, creating a clean and clear design (Charleson, 2014). The modern architectural style continues to provide inspiration for contemporary architects, becoming the foundation for innovative exploration in designing buildings that not only meet functional needs, but also provide aesthetic beauty that accommodates current developments (Kolarevic & Parlac, 2015). As an architectural manifestation that [20] ites technological sophistication and simple aesthetics, modern buildings continue to play a significant role in the global map of architectural design evolution.

2. METHOD

This research uses a qualitative approach with the main aim of exploring social problems, referring to the theoretical framework proposed by Moleong (2014). This research methodology focuses on an in-depth understanding of the experiences of research subjects, focusing on aspects of behavior, perception and motivation for action, with an emphasis on holistic descriptions using language and words. Overall, this research is descriptive in nature, aiming to provide a clear picture of a particular situation, event, population or area, in line with the concept of Anggito and Setiawan (2018) which emphasizes systematic, factual and accurate descriptions. In data analysis, all the information collected is carefully organized to produce research findings which are then presented in scientific writing. The descriptive approach adopted aims to provide a comprehensive picture of the research topic, which is in accordance with the deepening of social problems and contributes to an in-depth understanding of the phenomenon under study.

3. RESULTS AND DISCUSSION

Architectural semiotics has a significant function and role in reading and exploring symbolic meaning in modern building design. Here are some of their functions.

Symbolic Analysis

Architectural semiotics, as a theoretical approach, provides a rich basis for uncovering and understanding layers of symbolic meaning in modern building design. By considering each architectural element as a sign, architectural semiotics treats buildings as visual texts that can be deciphered like reading a narrative or message. This approach invites us to look beyond the physical form of the building, making every angle, line and material elements that convey a deeper message.

First of all, architectural semiotics views modern building design as a form of symbolic language. Clean straight lines, innovative materials and geometric shapes are not just design decisions, but are the elements that form a visual alphabet that conveys meaning.

For example, the use of glass may not only function as a construction material, but may also have connotations related to transparency or openness, giving a symbolic dimension to the building.

Then, architectural semiotics offers a way to decipher these symbols. Every element, from the entrance to the lighting, is interpreted as a sign that can be studied. Semiotic analysis helps identify the symbolic language an architect uses, providing context for meaning for each design choice. As a result, we can better understand the message or narrative that the modern building wants to convey to observers.

Furthermore, architectural semiotics also considers the cultural and social context in which the building appears. Whether it responds to local community values or reflects global trends, each symbol used must be understood in its context. This emphasizes the importance of interpreting symbols in a broader context, remembering that each symbol has a meaning that can change depending on culture and time. Thus, architectural semiotics is not only a visual analysis tool, but also an in-depth method for understanding the complexity of meaning hidden in modern building design. This approach enriches our understanding of how architecture can speak and interact with society through its rich symbolic language.

Interpretation of Geometric Shapes and Materials

The main function of architectural semiotics includes a critical role in providing interpretation of the use of geometric shapes and materials selected in building design. By considering these elements as symbols, architectural semiotics allows us to understand that every design choice is not only practical, but also part of a visual language that conveys meaning. Straight lines, for example, not only indicate structural elements, but can also be interpreted as representing firmness, modernity, or order.

The symbols contained in geometric shapes and innovative materials function as a visual language that communicates the values underlying the building design. For example, the use of innovative materials such as glass or metal not only meets technical needs, but also implies concepts of transparency, contemporaryness or even sustainability. Architectural semiotics helps us unlock the meaning behind each design element, exploring the narrative that the architect wants to convey to the observer.

In addition, architectural semiotics underlines that these symbols are not static or universal, but can vary depending on the cultural and social context. The use of straight lines or innovative materials that have certain connotations in one culture may have different meanings in another culture. Therefore, architectural semiotics opens the door to contextual interpretation, highlighting the importance of understanding local culture and historical context in reading symbolic language in design.

Thus, architectural semiotics not only provides an interpretation of design elements in isolation, but also invites us to see them as part of a larger visual story. The use of geometric shapes and materials in modern building design is not just aesthetic, but is part of a complex narrative that reflects the values, aesthetics and concepts that color the world of architecture.

Holistic and Contextual Description

Architectural semiotics, with its focus on holistic descriptions, becomes a guide that guides observers to see building designs as a unified whole, not just a collection of separate elements. This approach invites us to break away from a limited understanding of each detail or element individually, and instead, see it as a complete visual narrative. By involving the observer in holistic observation, architectural semiotics functions to capture and present symbolic meaning that might be missed if only seen as separate parts.

Holistic descriptions in architectural semiotics provide a more comprehensive picture of how design elements interact and complement each other. For example, the use of clean geometric shapes and straight lines, when viewed in isolation, might simply be considered an aesthetic choice. However, through the lens of holistic description, these elements can be interpreted as part of a symbolic language that creates the visual balance, sense of modernity, or even order intended by the architect.

The importance of seeing design in the context of the whole also lies in the ability of architectural semiotics to highlight the relationship and contribution of each element to the meaning of the whole. This creates an understanding that each element does not stand alone, but plays a role in forming the story or message the building wants to convey. In other words, architectural semiotics involves the observer in a journey of interpretation that involves every aspect of the design, making understanding of symbolic meaning the result of a broader visual collaboration.

Connections to Culture and Social Context

The central role of architectural semiotics involves the important task of relating design elements to the cultural and social context in which a building appears. This invites us to explore the broader dimensions of symbolic meaning contained in design, remembering that each element cannot be separated from the norms and values of the society in which it stands. By combining cultural and social context, architectural semiotics opens a window to understanding symbolic meaning that may not be revealed through visual design analysis alone.

Involving cultural context, architectural semiotics allows us to capture the way in which each design element reflects the identity and distinctive values of the surrounding society. For example, the choice of certain colors or motifs can refer to local heritage or cultural traditions, providing a deep symbolic dimension to the building design. Understanding social context also plays a key role, helping to explain how a building interacts with its surrounding community, whether it seeks to reflect inclusivity or accommodate the specific needs of social groups.

In addition, architectural semiotics provides deeper insight into symbolic meaning by investigating societal norms at the time of construction. The interpretation of design elements becomes richer when understood in the context of the values held by society at that time. For example, symbols expressing freedom may have different connotations at certain times in history, depending on social dynamics and changes in values that occur.

By linking design elements to cultural and social contexts, architectural semiotics bridges the gap in understanding between visual aesthetics and cultural meaning. This creates a solid foundation for understanding how buildings are not only physical representations, but also manifestations of the values and norms that live in the society in which they stand.

Emphasis on Subject Experience

Architectural semiotics, with an emphasis on the subject's experience of buildings, describes a humanistic approach in analyzing and understanding symbolic meaning in design. The focus on the subject's experience invites us to move away from mere visual analysis and deeper into the direct interactions between individuals and modern buildings. By understanding user behavior, perceptions and motivations for action, architectural semiotics opens the door to interpreting the symbols used in a more personal and relevant context.

Understanding user behavior includes observing how individuals interact with space, how they use building facilities, and how design influences the way they move and act within it. This provides a rich perspective on the way design elements actually function in everyday life, leading to symbolic interpretations that emerge from those direct experiences.

In addition, understanding perception helps architectural semiotics to investigate how users see and feel buildings. How shape, color, or texture influences the user's perception of their surroundings is a key element in creating visual symbols that can be interpreted contextually. This understanding provides a basis for interpreting symbols by considering the user's sensory and visual experiences.

Motivation for user actions is also an important focus in architectural semiotics. Exploring the reasons behind a user's selection of a particular area or facility can provide insight into the symbolic meaning that may be contained in the design. For example, open spaces or interactive areas may have symbolic meaning as places for meetings or collaboration, which is reflected in users' choices and decisions to use them.

Thus, through an approach centered on the subject's experience, architectural semiotics produces a richer and more relevant interpretation of the symbols in modern building design. This not only ensures that the symbolic meaning is more contextual, but also more acceptable to audiences who have varying experiences and perceptions of the building.

Contribution to Descriptive Study

The central role of architectural semiotics lies in its contribution in the context of descriptive studies, where the main goal is to provide a systematic, factual and accurate description of symbolic meaning in modern building design. By detailing and interpreting each symbol contained in architectural elements, architectural semiotics helps create a deep understanding of the visual language conveyed by a building structure.

Systematic descriptions include detailed analysis of each design element, from lines and shapes to material selection and space placement. Architectural semiotics views each of these elements as signs that carry meaning, and by systematically organizing the descriptions, researchers and academics can form a clear framework for describing the symbolic complexity in a building.

Factuality in the context of architectural semiotics demands research that is based on accurate observation and analysis of building designs. This involves a deep understanding of the historical, cultural and social context in which the building stands. Thus, the results of the descriptive study of architectural semiotics provide a factual and convincing contribution to the understanding of symbols in design.

Apart from that, the role of architectural semiotics in the preparation of organized research findings is also very crucial. By summarizing symbolic meaning systematically, these findings can be articulated clearly and logically in scientific writing. This allows the reader to follow the researcher's train of thought and understand in depth the symbolic interpretation conveyed by modern building design.

4. CONCLUSION

Architectural semiotics forms an in-depth and holistic study approach to modern building design. The main focus is on interpreting the symbolic meaning contained in each architectural element, viewing buildings as a visual language that transmits complex messages. This approach encapsulates an understanding of geometric shapes, innovative materials, and other design elements as signs that can be deciphered to express the message the architect wants to convey. Architectural semiotics plays a major role in symbolic reading

by connecting design elements with the cultural, social context and experiences of building user subjects. This results in a more contextual and relevant symbolic interpretation, ensuring that the meaning revealed in the design can be better understood within the framework of the values and norms of the society in which the building stands. Furthermore, architectural semiotics has a significant contribution to descriptive studies by providing a systematic, factual and accurate description of symbolic meaning. By detailing each design element, including holistic description, understanding user behavior, and investigation of cultural context, architectural semiotics produces organized research findings. It makes a substantial contribution to understanding the complexity of symbolic language in modern building design and ensures research results can be articulated logically in scientific writing. Thus, architectural semiotics not only provides deep insight into the symbolic language in architecture, but also opens the door to a richer and more contextual understanding of how modern building design interacts with society and its environment.

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Architecture as a beauty of art and culture in Indonesia

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Article Info	ABSTRACT
Keywords: Architecture, Heritage, Art, Culture	Architecture is not only understood as the physical form of buildings, but also as a manifestation of community creativity in responding to cultural and historical values. Architecture is not only understood as the physical form of buildings, but also as a manifestation of community creativity in responding to cultural and historical values. This research uses a qualitative approach with descriptive methods. The research results show that architecture in Indonesia is not only a physical structure, but also a three-dimensional expression of human behavior which is reflected in its physical form. Architecture plays a central role in reflecting and shaping human daily life, becoming a visual narrative that represents identity and cultural values. The selection of traditional elements, the use of local materials, and the concept of sustainability are the keys to creating architecture that is not only aesthetic but also celebrates the richness of Indonesian art and culture. With the intelligent integration of these elements, architecture becomes an authentic form of artistic and cultural identity, creating spaces that combine practical function with the beauty and diversity of Indonesia's cultural heritage.
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INTRODUCTION

Indonesia, as a country with rich cultural and artistic diversity, has a wealth of architecture that reflects historical heritage and cultural values enriched by ethnic diversity and traditions (Nas & de Vletter, 1999). Architecture as an art form is not only an expression of building functionality, but also a symbol of beauty and cultural identity. Architecture is not only a tool to meet physical space needs, but also a medium that is able to express the essence of art and pass on cultural values from generation to generation (Hidayatun, 2018).

In the last few decades, the development of architecture in Indonesia has experienced significant dynamics along with modernization and globalization (Karyono, 2000). Nevertheless, many architects and building designers still try to accommodate local cultural values in their designs (Hidayatun et al, 2014). Architecture in Indonesia reflects a combination of modern innovation and traditional heritage, creating a unique face that is steeped in the rich history and culture that exists (Muktiono, 2023).

In the introduction to the book "Rethinking Architecture," Neil Leach (1997) details his view that architecture is not just the physical result of building design and construction, but is the product of a way of thinking. This view leads to the understanding that every

architectural work is not only a visual entity, but also a narrative that reflects the thoughts and cultural context of the architect (Mallgrave, 2006)

Leach's statement reflects the complexity in the architectural creative process, where thinking is the main basis for forming a design. This thinking process involves in-depth consideration of cultural context, social values, and aesthetic aspirations (Wilson, 2000). Architects not only design physical structures that fulfill practical functions, but also create spaces that carry messages and meanings related to their thoughts (Wilson, 2000).

Factors embedded in the architectural thinking process include considerations of aesthetics, function, sustainability, and adaptation to contextual changes. Architects must consider how their designs will interact with the surrounding environment, local history, and how the structure will speak to deep cultural identities (Glazer & Lilla, 1997).

Leach also suggests that architecture as a product of a way of thinking opens up space for innovation and experimentation. Encourage architects to explore new ideas and engage in an ever-evolving creative dialogue. By appreciating architecture as the result of a thought process, we can better understand its depth and complexity as an art that combines function and aesthetics in the cultural context that surrounds it (Leach, 1997).

However, not only limited to creating physical structures, architectural thinking also has a significant impact on approaches in various other fields of science. Abdou Maliq Simone (2012) expressed an interesting view that architecture involves possibilities for relationships between humans and things, which are not only stable or technological, but also influence each other, making architecture an entity that is easily influenced.

Simone highlights the complexity of interactions between humans and their environment through an architectural prism. This view emphasizes that architectural thinking not only creates physical forms, but also becomes a catalyst in creating dynamic relationships and mutual influence between humans, buildings and the surrounding environment. In this context, architecture is not only a product, but also a process that continues to move and change over time (Odgers et al., 2006).

The influence of architecture emphasized by Simone shows that its existence is not limited to the physical boundaries of the building structure. On the contrary, architecture makes a real contribution to the way humans interact with space, culture and society. The architectural thinking process opens up opportunities to understand and respond to social, economic and political dynamics that can be reflected in the physical form of the built environment (Hays et al, 2012).

In this way, architecture is not just an end result, but rather a medium that opens up possibilities and challenges limits, creating deep relationships between humans and their built environment. Understanding architectural thinking opens the door to integrating multidisciplinary elements and enriches the dialogue between architecture and other disciplines, creating space for innovation and more holistic thinking (Forty, 2006).

This research aims to explore the role of architecture as an expression of the beauty of art and culture in Indonesia. The main aim is to understand how architecture, as a manifestation of people's creativity, can depict and respond to Indonesia's rich cultural and historical values. By analyzing architectural concepts related to local values, this research

seeks to contribute a deeper understanding of the role of architecture in connecting art and culture, and its impact on developing designs that are more related to Indonesian cultural identity. It is hoped that the benefits of this research can provide guidance for the development of architecture that is more integrated with local values, promotes the beauty of art, and celebrates Indonesian cultural identity in an authentic and sustainable manner.

METHOD

This research adopts a qualitative approach using descriptive methods. In order to collect data, this research involves literature study by referring to relevant previous research (Anggito & Setiawan, 2018). Data collection techniques through literature reviews include searching documents and library materials such as books, scientific journals and supporting research documents. Within the framework of this research, the author critically analyzes previous studies related to the challenges and opportunities of democracy in the digital era and their impact on constitutional law. The data analysis method used is descriptive qualitative, following Milles and Hubberman's interactive model which involves data reduction, data testing or analysis stages, as well as conclusion drawing and verification stages. With this approach, this research aims to explore more deeply the role of architecture as a beautiful art and culture in Indonesia, by linking the findings with relevant concepts in existing literature.

RESULT AN DSCUSSION

Architecture is not merely a physical structure that stands upright, but is a three-dimensional expression of human behavior recorded in its physical form. Here, human behavior can be interpreted as a series of actions and decisions that form meaning, and architecture plays a central role in reflecting and shaping this daily life (Octavia & Prijotomo, 2018). Every architectural design involves a deep understanding of human behavior patterns and the communities that will inhabit and interact with that space. As a platform for human activity, architecture becomes more than just a physical form; it becomes a visual narrative that represents identity and cultural values (Muktiono, 2021).

In this context, architecture also has a strong influence on human behavior patterns. A careful and well-read architectural design is able to shape, direct, and even inspire the behavior patterns of its occupants. Repetitive human activities form a pattern of behavior that is rooted in everyday life, and effective architectural design is able to respond to and support these dynamics. Therefore, successful architecture not only understands existing patterns of behavior, but is also able to create an environment that responds to human needs and aspirations by providing space for creative activities and social interaction.

Within the theoretical framework, architects adopt a cultural functionalism approach, which places humans as the central point and emphasizes the concept that form follows culture. This means that architectural works are not merely design products, but are born from a deep understanding of human behavior patterns, are infused with the realities of human life, and are adapted to the socio-cultural context that surrounds them (Cohen, 2009). In this view, physical environmental conditions such as site, environment, climate

and geographical characteristics are the main elements that shape architecture. In line with this, architecture must be able to accommodate these factors, including the desires, aspirations and requirements of users, as well as taking into account social, cultural, economic, legal, precedent and historical tradition factors (Adiyanto, 2018).

Furthermore, the principles recognized by the architect emphasize the importance of adapting to the context of the place as the main basis for designing architecture. The relationship with the site, climatic conditions and other natural environmental characteristics not only guides the choice of form and function, but also becomes the basis for the construction techniques applied (Dakung, 1983). Furthermore, architecture is articulated through various design elements that serve the program and user needs, while still accommodating the social and cultural values that influence the context of the place (Prijotomo, 1988).

The role of humans as users and the context of the place where architecture is erected are factors that greatly influence the character and quality of the architectural work itself. A deep understanding of the relationship between humans, the environment and culture forms the philosophical basis of the cultural functionalism approach in architecture, which ultimately creates harmonious built spaces that fully combine function, form and cultural values (Pangarsa, 2006).

Culture plays a central role in the architectural design process, being a key element that gives identity and deep meaning to a work. In this context, incorporating cultural elements into architectural design is not just a choice, but a necessity that shapes the essence and characteristics of the building. Culture, which includes the values, traditions and way of life of a society, is the creative basis that inspires every stage of architectural design (Fauzi, 2012).

In the creative design process, cultural elements are carefully processed to create architectural works that not only reflect local identity, but also have deep meaning that is in line with the desired goals and image. The combination of human elements, cultural values, and the context of the place creates a balance that ensures that architecture not only functions practically but also makes a meaningful contribution to the community that inhabits it (Hartanto & Yuuwono, 2020). Therefore, through a creative combination of cultural elements and design processes, architectural works can become a visual narrative that immortalizes the heritage and cultural richness of a region with long-lasting power and meaning.

Thus, it can be acknowledged that architecture cannot be separated from art and culture. An architectural design that considers the local cultural and artistic context not only creates a beautiful physical space, but also becomes the guardian and embodiment of the cultural values held by the community. Through a combination of practical function and aesthetic values that carry cultural content, architecture becomes a living art form, celebrating the beauty and cultural identity that exists in every element and space.

Architecture can be considered as a form of artistic and cultural identity in Indonesia through a number of elements and characteristics that reflect the nation's unique cultural heritage. First, the choice of architectural forms and designs that refer to traditional

Indonesian elements shows an effort to strengthen and imbue local artistic and cultural identity in every building design. Carving motifs, for example, are often taken from traditional carving heritage found in various regions in Indonesia. This motif not only provides a unique aesthetic touch but also carries stories and cultural values contained in every stroke. The choice of carving motifs becomes a kind of visual language that connects architecture with the history and heritage of traditional Indonesian art.

Batik ornaments are also an element that is often integrated into architectural designs as a symbol of beauty and cultural richness. Batik motifs reflect the creativity and refinement of Indonesian folk art. In an architectural context, batik ornaments can be applied to decorative elements, such as walls or windows, thereby imbuing the space with typical Indonesian beauty. Its existence is not just as decoration, but as a manifestation of cultural wealth passed down from generation to generation.

The typical roof shape of a traditional house, such as a joglo roof or shingle roof, is also a characteristic of Indonesian architecture which is often taken into account in modern designs. The integration of these traditional roof shapes gives the building a special identity, creating an easily identifiable visual icon. More than just a structural element, traditional roofs are a symbol of the resilience and beauty of Indonesian vernacular architecture. By combining these traditional elements, the architecture not only creates aesthetically pleasing spaces but also celebrates the richness and diversity of Indonesia's artistic and cultural heritage in every detail . Top of Form

Second, the use of building materials that are in accordance with local traditions is not just a construction choice, but a real manifestation of cultural identity. Bamboo, wood or natural stone, for example, not only provide physical strength to the building structure, but also signify a close connection with the surrounding environment and local built traditions. Bamboo, as a flexible and strong building material, is often applied in various construction and decorative elements. Wood, with the warmth and beauty of its grain, not only creates a natural atmosphere, but also reflects the availability of local resources. Meanwhile, the use of natural stone, with its diversity of colors and textures, provides unique visual characteristics and imbues the building with natural solidity.

Furthermore, the choice of materials that are environmentally friendly and pay attention to sustainability reflects a deep awareness of cultural values that respect nature. By using materials that can be renewed and do not harm the environment, architecture represents a positive contribution to the preservation of the environment and local ecosystem. This understanding of sustainability creates harmony between architecture and nature, recognizing that building materials are not only structural elements, but also elements that empower cultural and ecological sustainability. Thus, the use of building materials related to local traditions is not only a technical decision, but also a concrete step in preserving and respecting Indonesia's cultural identity and natural environment.

Third, the concept of sustainability in architecture plays an important role in creating buildings that are not only ecologically efficient, but also capable of imbuing local cultural identity. By considering adaptation to environmental conditions, architecture can become a concrete manifestation of local wisdom that has been passed down from generation to

generation. The use of environmentally friendly architectural design does not only include technical aspects, but also extends to cultural aspects by integrating traditional elements found in people's daily lives.

Natural ventilation systems, for example, can be integrated into architectural designs to create optimal air circulation and minimize the use of artificial cooling. This not only refers to energy efficiency, but also reflects adaptation to local climate conditions. Using designs that maximize the use of natural light or use of solar energy is also a concrete step in presenting architecture that respects the culture and surrounding environment.

Through the integration of the concept of sustainability, architecture becomes more than just a building, but a living entity that interacts harmoniously with nature and local culture. Designs that combine modern technology with local wisdom create spaces that are not only environmentally friendly but also show cultural identity. By utilizing local wisdom and applying sustainable technology, architecture can become a real representation of the natural beauty and cultural richness that characterizes Indonesia. Thus, architecture that understands and embraces the concept of sustainability creates a built environment that is in line with cultural values and local wisdom, making it an integral part of Indonesia's growing cultural identity.

When an architectural work is able to intelligently combine these elements, the result is a space that not only fulfills a practical function, but also becomes a work of art that authentically reflects the values and beauty of Indonesian culture. The integration of traditional elements, the selection of materials in accordance with local traditions, and the concept of sustainability create a visual and functional harmony that permeates the space. In this context, architecture becomes not only a physical structure, but also a visual narrative that expresses local cultural heritage and aesthetics.

With careful design and full attention to cultural heritage, architecture is transformed into more than just a place to live or work, but becomes a medium that empowers Indonesian cultural values. Every element and detail becomes part of a story that celebrates cultural diversity, creating a strong artistic and cultural identity. In the process, architecture becomes a center for cultural expression that connects the past with the present, and bridges tradition with innovation.

Through architectural designs that understand and respect cultural heritage, these buildings not only create physical space, but also embody the beauty of Indonesian art and culture. In this way, architecture becomes a window that shows the richness of culture, creating spaces that allow dynamic interaction between humans and their environment. Overall, architecture that reflects Indonesia's artistic and cultural identity is a silent witness and empowerer of local values, promoting cultural beauty in every creative dimension.

CONCLUSION

In the domain of architecture, art and culture are not just complementary elements, but are the core that forms the identity and meaning of a work. Principles such as cultural functionalism, where form follows culture, show that humans as users and the context of the place play a central role in forming authentic and meaningful architecture. The

integration of traditional elements, the selection of materials in accordance with local traditions, the concept of sustainability, and adaptation to environmental conditions indicate that architecture cannot be separated from the influence and values of art and culture. The creative process of architectural design involves a deep understanding of human life, cultural values, and environmental context. By including art and culture as main elements, architecture not only creates physical space, but also becomes a strong medium that reflects local identity. Through a careful understanding of cultural heritage, architecture becomes a visual manifestation that celebrates the richness and uniqueness of a region. Thus, architecture that intelligently combines cultural elements not only functions as a practical building, but also becomes a visual narrative that enriches and imbues human life and its environment with strong values and deep meaning.

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Modern Architecture: Reading Signs and Symbols in a Technological Environment

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ARTICLE INFO	ABSTRACT
   ayubmuktiono@unkris.ac.id	In an era where technology continues to develop rapidly, modern architects are faced with the challenge of creating buildings that are not only aesthetically pleasing, but also able to communicate with their occupants through an effective visual language. This research aims to explore an in-depth understanding of how modern architecture interacts with the technological environment through the use of signs and symbols. This research method involves literature analysis to investigate the role of signs and symbols in modern architecture using a qualitative approach. The research results show that the use of signs and symbols in modern architecture, especially in the context of a technological environment, has a significant impact. Signs and symbols not only function as visual communication tools, but also as aesthetic elements that can increase the artistic value of a building. Through intelligent integration, symbols form a visual identity, create a sense of connection with technological advancements, and provide an immersive, holistic experience for residents. The implication is that the wise use of signs and symbols can guide architectural designers in creating buildings that not only combine aesthetics and technology, but also provide deeper meaning and value for the people who inhabit the building.

INTRODUCTION

Modern architecture, as opposed to classical architecture, marks a paradigm shift in the approach to building design. In this context, the main focus of modern architecture is on processing space as the main object, creating structures that appear simpler and cleaner (Dharma, 2012). The basic principles of modern architecture include two key elements, namely functionality and efficiency. Functionality in modern architecture demands that the building must be able to accommodate all activities that occur within it (Cahyani & Sari, 2020). The design carefully considers the needs of the occupants, so that the resulting spaces are not only aesthetically beautiful, but also function optimally to support various activities. This concept encourages creativity in arranging space so that each element has a clear and effective role (Mudeng & Siswanto, 2012).

Meanwhile, the principle of efficiency in modern architecture refers to the wise use of resources, be it time, costs or maintenance (Arvian & Subekti, 2012). Modern building design is based on the idea that every element should serve a specific purpose and no element should be considered superfluous. This brings the concept of order and simplicity which is realized in the form of a minimalist but effective design. Modern architecture not

only creates aesthetic buildings, but also meets the practical needs of its residents (Wicaksono, 2020). A deep understanding of the relationship between form and function, as well as efforts to achieve efficiency in all aspects, makes modern architecture a dynamic and relevant design expression in facing the demands of the times (Lake et al, 2019).

Modern Architecture began its journey by exploring the influence of two significant art movements, namely Art Nouveau and Art Deco (Arwas, 1996). Art Nouveau made a major contribution by showcasing the beauty of natural plasticity, combining organic elements and creating flowing and harmonious designs. This style emphasizes unique organic forms inspired by nature, creating an environment that reflects natural beauty (Becker, 1997). The journey of Modern Architecture further received the influence of Art Deco, which specifically expressed human admiration for technological advances and modern lifestyles. Art Deco emphasized bold geometric shapes, clean lines, and the use of modern materials such as glass and metal. This style reflects the spirit of innovation and progress, creating futuristic and luxurious designs (Striner, 1990).

These two influences were then integrated into architectural media, art and lifestyle, creating the foundation for the development of Modern Architecture (Pawitro, 2010). In architecture, the manifestation of these concepts can be seen in building designs that are cleaner, simpler, and use the latest technology (Gunawan & Prijadi, 2011). Modern fine arts and lifestyle have also adopted these principles, creating an era where aesthetics and functionality are interrelated to create an environment that combines beauty with technological progress (Fadilasari, 2019). Modern Architecture, as a result of this journey, continues to inspire the world of design with an outlook that continues to evolve and adapt to changing times.

The rapid growth of technology has changed the face of modern architecture, introducing new elements that reflect the close relationship between building design and technological innovation (Gartiwa, 2006). The shift from classical architecture to modern architecture began with the influence of the organic aesthetics of Art Nouveau and the technological expressions of Art Deco. These two influences paved the way for the integration of natural beauty and admiration for technological progress in architecture. Today, modern architecture not only pursues clean and simple aesthetics, but also utilizes technology as a creative tool to create a more efficient, responsive and intelligent built environment (Rasikha, 2009).

In the context of the technological environment, modern architecture continues to undergo transformation. The integration of innovative materials, such as glass and metal, allows the creation of lighter and more transparent structures (Hatta et al, 2023). Smart building systems, with intelligent sensors and automated management, are becoming the norm in modern architectural design (Erdiono, 20120. These developments reflect not only the need for energy efficiency and security, but also the aspiration to create spaces that are responsive to the needs of their occupants (Laurens, 2003). Thus, modern architecture in a technological environment is not only the result of design evolution, but also a manifestation of how technology shapes and is integrated into built structures.

This research aims to explore the role and influence of signs and symbols in modern architecture, especially in the context of the technological environment. The main goal is to understand how these elements can be effectively integrated in modern building designs

that demand a balance between aesthetics and technology. By identifying successful design strategies, this research seeks to contribute to a deeper understanding of how modern architecture can read and respond to signs and symbols in the technological age. Its benefits lie in its potential to guide architectural practitioners, designers, and other stakeholders in creating built environments that are more meaningful, efficient, and connected to contemporary technological changes.

METHOD

The research method used in this research is a descriptive research method with a qualitative research approach. Qualitative research method is a research method based on the philosophy of postpositivism, used to research the conditions of natural objects, (as opposed to experiments) where the researcher is the key instrument, data collection techniques are carried out triangulation (combined), data analysis is inductive/qualitative. , and the results of qualitative research emphasize meaning rather than generalization (Sugiyono, 2011). The researcher chose to use a descriptive research method with a qualitative approach. It is hoped that more complete, in-depth, and meaningful data and information will be obtained, so that the research objective of how modern architecture interacts with the technological environment through the use of signs and symbols can be achieved. According to Sugiyono (2011) that "in qualitative research, the instrument is a person or human instrument, namely the researcher himself." For this reason, in collecting data in this research, the main instrument is the researcher himself. Then, after the research focus becomes clear, a research instrument is developed which is expected to complement and compare the data with data that has been found through interviews and observation or documentation. The research instrument uses an interview guide that has been prepared to facilitate the implementation of the research.

RESULT AN DISCUSSION

The Role and Influence of Signs and Symbols in Modern Architecture, Especially in the Context of the Technological Environment:

Visual Communication

Signs and symbols play a central role in forming visual communication systems in modern architecture, especially in environments supported by advanced technology. They function as a universal language that can quickly and efficiently convey information to building occupants or users. For example, on a smart control panel, intuitive symbols describe certain functions such as lighting, temperature or security. Users can easily identify and understand these operations without requiring complicated explanations. Thus, the use of signs and symbols is key in creating a user-friendly and effective interface.

Visual communication through signs and symbols not only simplifies the occupant experience, but also contributes to the effectiveness and harmony of modern architectural design. Designers can integrate these symbols organically into structural elements, creating a harmonious aesthetic balance. The use of technology-related symbols also supports the overall theme of the building, creating a visual identity closely linked to progress and innovation.

More than just a communication function, the use of signs and symbols extends to the dimensions of the occupant's experience. In modern architecture, symbols are not only practical guidelines, but also aesthetic elements that can increase visual appeal. By combining attractive design with technology-related symbols, the building creates a dynamic and relevant environment. This brings a new dimension to the relationship between occupants and space, creating a more meaningful experience and connecting with today's technological developments.

Instructions for Using Technology

Symbols found on smart control panels or security systems play a central role in providing visual cues that guide occupants in operating and understanding the functions of technology integrated within the building. In this context, smart control panels often become the control center for various aspects of daily life, such as lighting, temperature, security and other smart devices. The symbols used on these panels are carefully designed to create an intuitive interface, where occupants can easily recognize and interact with the features.

Each symbol on a smart control panel has its own meaning associated with a specific technological function. For example, a temperature icon could represent a cooling or heating setting, while a padlock image could represent a security setting. By involving the occupant in the process of using these symbols, the smart control panel becomes a tool that is not only technically functional, but also creates a positive interactive experience.

More than just providing guidance, these symbols also play a role in increasing residents' technological literacy. By continuing to present symbols that are consistent and easy to understand, residents can become more skilled in understanding and utilizing the technology in their environment. Therefore, in modern technology-enabled architecture, symbols on smart control panels are not just design elements, but also practical tools that contribute to ease of use and understanding of technology within the building.

Visual Identity Formation

Signs and symbols play a significant role in shaping the visual identity of a building, providing artistic dimensions and symbolic messages. In the context of modern architecture, the use of signs and symbols is not just about the function of communication, but also penetrates into the realm of deep creative expression. Each carefully selected symbol not only conveys information, but also creates a unique identity related to the technological innovation or values you wish to emphasize.

The visual identity resulting from signs and symbols on a building creates an impression that can evoke a sense of identity and the desired image. For example, the use of symbols of advanced technology can create a futuristic and modern impression, while symbols of nature or sustainability can emphasize a commitment to ecological values. The choice of these symbols helps build a visual narrative that supports the design concept and purpose of the building.

Furthermore, the visual identity produced through signs and symbols is able to provide a strong message related to the unique characteristics of the building. Whether it emphasizes innovation, sustainability, or certain values, the use of signs and symbols becomes an effective means of communication to express the vision and identity of an architectural project. Thus, in modern architecture which focuses on the values of

technology and innovation, signs and symbols are not only visual communication tools, but also design elements that build visual identity and deep messages.

Aesthetic Aspect

Signs and symbols are not only communication tools that function to convey information, but are also aesthetic elements that can provide significant artistic value to a building in modern architectural design. In their use, signs and symbols can become decorative elements that decorate building facades or even strengthen the overall design theme.

The selection and placement of certain symbols can create an attractive and harmonious visual composition, which not only plays a role in conveying the message, but also provides overall visual beauty. These symbols can be focal points or attention-grabbing elements, adding an artistic dimension to basic architectural elements.

Apart from that, signs and symbols can also be used to form cohesive artistic motifs or patterns in building design. For example, symbols that are repeated regularly can create a visual rhythm or order that blends with a modern aesthetic. The use of signs and symbols not only serves a decorative function, but also provides elements of beauty that support the aesthetic quality of the building as a whole.

In this way, signs and symbols become more than just a means of communication or identification; they also contribute to the achievement of artistic value that can increase the attractiveness and uniqueness of a building in the realm of modern architectural design. By combining communicative and aesthetic functions, signs and symbols create visual harmony that enriches the aesthetic experience of building occupants and observers.

Introduction of Certain Values or Messages

Certain symbols not only function as decorative elements or visual communication, but can also be implemented strategically to introduce certain values or messages related to technological advances in a building. The use of symbols in this context can be a symbolic language that implies deep meaning related to innovation, progress and technological values promoted by the building.

Symbols that reflect advanced technology, such as icons representing artificial intelligence, renewable energy sources, or sustainability concepts, can be arranged in a way that creates a powerful visual narrative. Thus, these symbols become more than just decorative elements; they become a driving force for conveying the philosophical message or values promoted by the building.

Recognizing these values through symbols can trigger thinking and awareness in residents or visitors regarding the role of technology in building design and sustainability. For example, a charged battery symbol may refer to sustainability and energy efficiency efforts, while a binary code chain symbol may depict the presence of information technology underlying a building's function. By designing these symbols carefully, architectural designers are able to depict the essential values and philosophical messages they want to convey through visual elements in modern architecture. Thus, symbols become a powerful means of conveying meaning and inspiring deep interpretations related to technological advances and the values contained therein.

Improved Holistic Resident Experience:

The strategic use of signs and symbols in modern architectural design plays a crucial role in enhancing the holistic experience of residents and deepening the relationship between technological elements and architectural aesthetics. Signs and symbols not only function as visual clues or identification, but also become design elements that embrace the overall occupant experience. In creating an evocative atmosphere, symbols can be arranged and arranged in a way that creates a visual narrative that intelligently engages the occupants.

The use of symbols can provide a deeper emotional dimension related to technology within the built space. For example, an open door symbol can convey a message about technological access and openness, creating a bond between residents and the ease of use of smart devices. In this way, signs and symbols not only function on a practical level, but also penetrate into the realm of the occupants' psychological and emotional experiences, enriching the level of involvement and understanding of the occupied space.

Careful use of signs and symbols also supports harmonious integration between technological elements and overall architectural design elements. By designing symbols that are in harmony with the overall aesthetic and theme of the building, designers create a close connection between the presence of technology and architectural elements. This not only enhances practical functionality, but also creates a memorable experience that allows residents to feel the extent to which technology coexists with design to create a comfortable and dynamic environment.

Thus, the strategy of using signs and symbols in modern architectural design is not just a decorative element or visual clue, but a foundation that changes the holistic experience of residents. In a world dominated by technology, symbols become a kind of visual language that connects aesthetic and technological elements. They are not just functional or identification markers, but also a medium for conveying deep messages and values.

In modern architecture, symbols take on the role of visual glue that unites design concepts and technology, creating a harmonious whole. These symbols play an important role in shaping the visual identity of a building, marking the connection between the values promoted by the architect and the technological advances applied. In this way, symbols become more than just design elements; they become emotional drivers that provide depth and meaning to residents.

As a visual language, these symbols open the door to richer interpretations and experiences. In a fusion of aesthetics and technology, they create a space where residents can experience harmony between visual beauty and technological comfort. By connecting these diverse elements, symbols in modern architecture not only create physically beautiful buildings, but also provide experiences that make an impact and add value to those who inhabit them.

CONCLUSION

This research reveals that the use of signs and symbols in modern architecture, especially in the context of a technological environment, has a significant impact. Signs and symbols not only act as visual communication tools, but also as aesthetic elements that can

increase the artistic value of buildings. By emphasizing visual identity, symbols are able to create impressions and messages related to technological advances and the values to be conveyed. This research also highlights that symbols have a deeper role, not only as an introduction to technological values in buildings, but also as unifying diverse elements to create a holistic experience for residents. The intelligent integration of aesthetics and technology through symbols forms the basis for creating dynamic and meaningful environments. Thus, the strategic use of signs and symbols in modern architectural design can have a positive impact on the visual identity, artistic value and holistic experience of residents. The implications of these findings provide valuable guidance for architectural practitioners in designing buildings that not only reflect technological advances, but also present harmony between aesthetic and technological aspects. By understanding the role of symbols in shaping experience and meaning, designers have the potential to create buildings that are more meaningful and relevant in the ever-evolving era of modern architecture.

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Nusantara Aesthetics in Traditional Javanese House Interior Design: Adapting the Concept of Budi Pekerti for Homes based on Local Wisdom

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Abstract

For Javanese people, house construction is directed at maintaining a balance between residents and their environment. Adapting the concept of Aesthetic Values from Traditional Javanese Houses for interior design based on Indonesian culture aims to present an interior design that is homely, comfortable, spacious and in accordance with local wisdom. The aim of this research is to explore and develop the Indonesian aesthetic found in the interior design of traditional Javanese houses. This research utilizes a qualitative approach with an imperative method as a basis for producing interior designs that respect and adopt local cultural values. The results of this research reveal that the development of Nusantara Aesthetics in the interior design of traditional Javanese houses has an important role in creating spaces that not only focus on physical aspects, but also depict the cultural values, life philosophy and social ethics of Javanese society. Concepts such as aruh, gupuh, lungguh, and suguh reflect harmony in social interaction and guest reception, which is reflected in various architectural elements such as pendhapa, regol, and Paringgitan. By understanding and implementing this Nusantara Aesthetic, interior designers can create deeper spaces, embrace cultural richness, and respect local values in designing harmonious and meaningful residential environments.

Keywords: *Archipelago Aesthetics, Interior Design, Traditional House, Java, Local Wisdom.*

1. Introduction

The stories contained in Serat Centini deeply describe the philosophical values reflected in the life of Javanese society. Javanese culture is considered a noble culture, exuding a view of life that recognizes that life is only possible because of the power of Almighty God, known as the concept of urip mung sakdermo (Sutarto, 2006) Apart from that, the Javanese people's outlook on life is reflected in the understanding that life is only temporary (urip iku mung freean stopping by ngombe), teaching wisdom in living life with full awareness of the limitations of time (Sarsito, 2006).

These philosophical values are pervasive and form the basis for all aspects of the social and cultural life of Javanese society (Williams, 1991). Javanese cultural works, with full dedication, are produced to increase understanding of the meaning of life and life itself. Javanese people are directed to understand the purpose of life, the actions that must be taken to sustain life, and how to ultimately return to God Almighty (Sukarno, 2010). Overall, the philosophical values contained in the Serat Centini story enrich and are deeply rooted in the cultural heritage of the Javanese people, forming a meaningful and profound outlook on life (Varela, 2014).

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The specialness of the Javanese is reflected in their noble ideals related to the culture of peace. Javanese people view peace as the main foundation that can create a calm, safe and peaceful atmosphere in everyday life (Rianingrum et al., 2015). The principle of like *ayem serene* (peace) is not only a Javanese social philosophy, but also a deep inner manifestation for Javanese individuals. The principle of like ayem serene, which means peace and tranquility, is not only a social view, but also reflects the state of the heart and soul (Mulder, 1983), Javanese soul. Javanese society upholds the values of harmony and togetherness as the main basis for achieving a peaceful and peaceful atmosphere (Wiwoho & Sutopo, 2017).

One concept that is strongly held is the concept of *rukun*, which represents harmony and harmony in various aspects of life. By applying the concept of harmony, Javanese people believe that they can achieve a peaceful and harmonious life (Lestari et al., 2013). This concept not only includes relationships between individuals, but also involves harmony with nature, traditions, and cultural values (Setiawan, 2020). By upholding the principles of local wisdom, Javanese people design their lives to achieve peace, creating a harmonious and peaceful atmosphere for the entire community (Khairina et al., 2018).

Symbolism in Javanese culture is reflected in language, attitudes and cultural works, where the house has a central role as the only symbol that reflects the thoughts, desires and feelings of Javanese people (Syam, 2017). House, in the Javanese context, is known as *griya* or *dalem* , which contains a deep meaning which refers to Gunung Agung, interpreted as a large mountain which is considered a source of life by the Javanese people. Even the term " *dalem''* , when interpreted in refined Javanese, has the meaning of a house or private residence (Utomo & Sudardi, 2016).

The connection between the meaning of home and a person's personal circumstances is very clear in Javanese culture. A house is not just a physical building that stands alone, but has a close relationship with its owner (Kim et al., 2014). This relationship includes social, cultural and economic aspects, creating a complex bond between the house and its owner (Tarigan et al., 2022). In a Javanese cultural perspective, a house not only fulfills the physical needs of its occupants, but also plays an important role in meeting spiritual needs. In this way, a house is not just a place to live, but rather becomes a concrete manifestation of the values, traditions and cultural identity attached to its owner (Chandra & Hidayatun, 2018).

Traditional Javanese houses are not just physical buildings, but are also an embodiment of the concept of life and a symbol of identity for the Javanese people (Prihatmaji et al., 2014). The decoration applied to buildings is a real manifestation of the Javanese cultural system which is rich in symbols and emblems, even in color schemes. Each decoration, with its diversity and richness of meaning, is a way for homeowners to express their existence and identity (Cahyono et al., 2017).

The Javanese cultural system which is full of symbols and emblems in home decoration not only functions decoratively, but also acts as a form of communication between the occupants of the house and their environment (Jazeri & Susanto, 2020). These decorations are not just ornaments, but rather symbolic expressions that reflect the views, hopes and life values of the home owner. With this concept, the presence of decoration in a traditional Javanese house becomes more than just a decorative element, but is truly integrated with the house itself (Irawanto et al., 2011). Traditional Javanese house decoration not only has aesthetic value, but also plays an important role in human relations of a religious and social nature. With each carefully selected decorative element, the homeowner was able to convey profound messages about spiritual beliefs, social values, and hopes for a harmonious life (Sunarti & Fadeli, 2021).

The results of the study regarding *Nusantara* Aesthetics show in-depth efforts to explore local wisdom as a foundation for aesthetics. According to Forshee (2006), the shapes, forms and symbols that appear in Indonesian aesthetics are indeed diverse, but their spirit, soul and essence still show characteristics that are oriented towards mystical, magical, cosmic and religious aspects of culture. The importance of expressing local wisdom in Indonesian aesthetics results in an understanding that every aesthetic element not only has artistic value, but also encapsulates deep meanings involving spiritual and religious dimensions (Wuisang & Jones, 2011). The mystical and magical aspects, reflected in the forms and symbols, give an additional dimension to the Indonesian aesthetic, linking it closely to the beliefs and worldview of the local people (Cochrane, 2009).

This research aims to gain in-depth insight into the aesthetic aspects that characterize traditional Javanese houses and how these values can be applied and developed in the context of modern interior design. The benefits of this research involve contributing to further understanding of Indonesian aesthetics, particularly in the context of traditional Javanese house interior design. It is hoped that the research results can provide guidance for interior designers in creating spaces that combine the richness of local culture with the functional and aesthetic needs of the modern era, while strengthening the sustainability of the archipelago's cultural heritage.

2. Method

This research adopts a qualitative approach using interpretive qualitative descriptive data analysis techniques. Data collection was carried out through interviews, document studies, and literature reviews (Gerring, 2017), with a focus on Indonesian aesthetics in traditional Javanese house interior design. Empirical data obtained from the field is essential to obtain a comprehensive understanding of the object of study, in line with the research objectives which reflect efforts to approach, understand and explain phenomena related to traditional Javanese houses (Yulianah, 2022). Written data comes from various sources, including books, journals, documents, as well as the results of previous research related to Indonesian aesthetics in traditional Javanese house interior design. An interpretive approach in data analysis will allow researchers to unravel and explain the complexity of the aesthetic values contained in traditional Javanese houses. Thus, it is hoped that this research will be able to provide an in-depth contribution to the understanding of Indonesian aesthetics, especially in the context of traditional Javanese house interior design.

3. Results and Discussion

1. Semiotics of Traditional Javanese House Architecture

Prosperity in the view of Javanese society is realized through comfort obtained from a sense of security and peace, especially in the home environment as the main place of residence and self-expression. Traditional Javanese houses, which are often filled with ornamentation, are a reflection of their owners and contain deep meaning (Robertson, 2012). Apart from being a place of activity, the house is also considered a symbol of stability and tranquility for its residents, reflecting inner goals. The importance of achieving peace lies in the balance between humans, the natural environment and the artificial environment, which is realized through the house as a symbol of harmony (Kim & Ju, 2016).

The philosophy of Javanese society emphasizes the role of humans as part of the microcosm which must pay attention to nature as part of the macrocosm (Gaffara et al., 2021). This awareness guides the choice of a good place, the direction the house faces, and the right time to start the construction process, illustrating a deep understanding of the harmonious relationship between humans and nature. In this perspective, the success of the construction process is considered a sign of perfection and brings prosperity to the home owner (Subiyantoro, 2011).

Javanese architecture is not only considered a physical structure that stands alone, but has become an integral part of the identity of Javanese society (Wiryomartono, 2016). The house, in this perspective, is compared to parts of the human body, such as the head, body and legs, illustrating a holistic view of architectural structures (Kusno, 2014). The base and foundation are interpreted as the feet, while the walls, windows and doors are considered as the body, and the roof as the head.

This concept of personification is more than just an analogy, but is reflected in the house-making ceremony which is likened to the process of human birth. This ceremony is characterized by prayers offered to God and the ancestors, accompanied by offerings as a form of offering. Slaughtering animals in this ceremony is not only a ritual, but also a means of repelling danger which involves spiritual involvement and ancestral traditions (Wibowo & Murniatno, 1998).

With this view, the house is not only understood as a physical residence, but also as a living entity, has spirituality, and is closely related to the daily life of Javanese people. The personification of architecture as part of a human being reflects the depth of meaning and values inherent in the structure of a traditional Javanese house. The forms of traditional Javanese houses vary based on their use function (Widayat, 2004). Based on the shape of the building and the space contained within it, an overview of the social interaction activities and social stratification of Javanese people will be obtained (Wibowo & Murniatno, 1998). The classification of traditional Javanese house forms is as follows:

1. Traditional house panggang pe

The traditional panggang pe house is an example of a very simple building. The design consists of one room with a rectangular shape, supported by 4 or 6 pillars as the main support structure. The roof of this house is characterized by a minimalist layout, which faces directly to the practical needs of the community. Even though it looks simple, traditional panggang pe houses have an important role in providing a functional residence for the community. This simple design concept reflects local wisdom in utilizing natural resources and creating houses that suit the needs and conditions of the surrounding environment (Hidayatun, 1999)

2. Traditional village house

This traditional house displays a more structured and complex shape when compared to a traditional house, because it shows a clear division of space. The building has a rectangular plan with a roof covering both sides and has one peak point or wuwung. The basic design of this house involves a varying number of pillars, ranging from 4, 6, to 8, and so on, creating a more mature structural arrangement. This house is generally owned by people from the lower economic class, emphasizing the role of functionality and efficiency in the concept of traditional Javanese house design. With a more detailed structure, this house better meets space requirements, creating a more comfortable living environment that suits the social and economic conditions of the local community (Wibowo & Murniatno, 1998).

3. Limasan traditional house

Traditional Limasan houses feature a rectangular or rectangular floor plan, with roof ridges that tend to be lower than joglo houses. The name "limasan" itself has its origins in the word "lima-lasan," referring to the simple calculation of using a 5 meter long blandar and a 3 meter long molo (Idham, 2018). This house design creates more separate spaces and has a lower roof, reflecting attention to practical and functional factors in traditional Javanese architectural concepts. Limasan houses are often identified as houses belonging to people with middle economic needs and conditions, illustrating a more flexible design adaptation to the needs of people at that economic level.

4. Traditional joglo house

The joglo house is a very common form of building and is a characteristic that is widespread throughout Java. With a larger rectangular plan and the use of more abundant building materials, joglo houses have roofs that cover all four sides with high ridges. The main characteristic of this joglo building lies in the presence of four main pillars called saka guru, as well as the use of a tiered blandar known as blandar overlapping sari. This intercropping blandar, which extends upwards with increasing width, has a sunduk or sunduk kili at the upper end of the saka guru below the blandar. The function of this sunduk is to provide support and strengthening to the building structure, keeping the building stable and not changing position (Idham, 2018).

In making a traditional Javanese house, the spiritual aspect plays a major role, and the size of the building is determined very carefully, not just based on physical considerations alone. The physical form of the building is not the main priority, but rather the size of the building is determined based on the petungan system, using benchmark numbers believed by Javanese people as the basis for planning house construction (Priatmodjo, 2004). In determining the size of building elements, petungan uses physical units of measurement, such as feet, spans, cubits and fathoms, which are taken from the building owner. The use of physical units shows that the spatial elements in a traditional Javanese house are a reflection of the existence of the owner (Santosa, 2000).

This support system includes determining the length of the planer, the size of the parts of the house, and the number of ribs for the parts of the house. The length of the blandar and the number of usuk are calculated using consecutive numbers that have their respective names, such as 1 (sri), 2 (kitri), 3 (gana), 4 (liyu), and 5 (pokah) (Priatmodjo, 2004). The accuracy of counting the number of housing units is believed to influence aspects of the lives of the residents, including safety, happiness, luck and fortune, reflecting the deep relationship between the spiritual dimension and the physical structure of the building (Muktiono, 2018).

5. Archipelago Aesthetics Interior Design in Traditional Javanese Houses

The main characteristics of a traditional Javanese house include the layout and type of building that differentiate it. Traditional Javanese houses generally have characteristics that include a front door, a large yard, and a core building located in the middle, surrounded by supporting buildings (Muktiono, 2021). This layout creates a symbolic and functional design, with the core building acting as the center of daily life and activities, while the supporting buildings provide functional and aesthetic support. Traditional Javanese houses, as works of Javanese human culture, reflect the values, beliefs and lifestyle of the local community.

Malinowski's anthropological theory states that all cultural activities are intended to satisfy a series of human instinctual needs that are connected to their lives (Malinowski, 1923). Thus, a traditional Javanese house is not just a physical structure, but also a cultural form that reflects the needs and values of Javanese society. A well-organized layout and distinctive building type not only create a house as a place to live, but also as a center of life and cultural identity for the Javanese community.

The Indonesian aesthetics manifested in Traditional Javanese Houses refers to the belief that the house has a fundamental role in maintaining harmony. Through exploration of local wisdom, it was found that achieving harmony in building social life can be realized through the application of the principles of rukun-kurmat, which include the attitudes of gupuh, aruh, lungguh, and suguh.

a)   Gupuh

Gupuh, in the context of Javanese culture, refers to the act of rushing and being full of enthusiasm when welcoming guests. Gupuh's attitude indicates a desire to quickly and enthusiastically welcome guests, often by going down or out of the house to greet them on the porch. This action reflects seriousness in paying respects to people who come to the house, indicating an attitude of respect and appreciation for their presence. Receiving guests with gupuh reflects the strong culture of politeness in Javanese society, where a person's behavior and language are considered an integral part of social etiquette and etiquette. Gupuh's attitude is an expression of local wisdom values which underlines the importance of respecting and welcoming guests in the home environment.

Polite behavior, which is included in the gupuh attitude, does not only include physical actions but also involves the use of polite language. Politeness in communication is considered an important aspect of good manners, emphasizing that a person's behavior and communication cannot be separated. In Javanese culture, these values are the basis for forming social relationships that are harmonious and full of mutual respect.

In the context of representing the gupuh attitude in a traditional Javanese house, the expression is reflected through the presence of an overhang on the core building. One of the striking characteristics of traditional Javanese houses is the presence of an overhang located at the front of the building. Emper is not only an architectural element, but also a symbol that reflects the attitudes and life orientation of the Javanese people. Javanese people pay very close attention to self-orientation and reflect it through various symbols, which are then applied in the architectural design of their homes.

The existence of masks in Javanese homes is a concrete representation of the nervous attitude in Javanese culture. Masks, which are ornaments or decorations placed in certain parts of the house, imply seriousness and enthusiasm in welcoming guests or visitors. This mask is a symbol of the commitment to give respect and a warm welcome to anyone who comes to the house. Thus, a traditional Javanese house is not only a physical structure, but also a real expression of the cultural values and attitudes of life of the people, especially in terms of attitude and meaningfulness in receiving guests.

b)   Aruh

Aruh, in the Javanese cultural context, carries the meaning of greeting and involves the act of opening oneself through conversation. Aruh attitude emphasizes the importance of opening oneself so that guests feel comfortable and not awkward in conveying their intentions and goals

openly. In Javanese culture, aruh is not just the act of physically greeting, but also includes opening oneself to communicate with guests. This attitude is the basis for creating a friendly and pleasant atmosphere, where guests are invited to speak without hesitation or awkwardness.

Furthermore, the concept of influence describes a policy in communication, where the exchange of thoughts and views is valued. By understanding this attitude, Javanese culture teaches the importance of open dialogue that creates space for the exchange of ideas and concepts. The attitude of aruh is the basis for establishing close interpersonal relationships and full of mutual understanding, creating a foundation for Javanese society to build strong and harmonious social networks.

Aruh, as a form of politeness in Javanese culture, not only creates harmonious relationships between a person and others, but also builds respect in interpersonal interactions. An attitude of influence has a positive impact on building relationships, increasing self-confidence, and forming better communication skills for the individual. The correlation of the concept of aruh with the shape of the house in Javanese society can be found in the Javanese Traditional House, which has the characteristic of a small house at the front as a gate before entering the main house called regol.

Regol in a Traditional Javanese House is not just a physical building as a gate, but also reflects the concept of influence in an architectural context. As a building that functions as a gateway, regol displays a welcoming and friendly attitude that responds to guests from the start. With the presence of regol, the Javanese Traditional House creates an atmosphere that stimulates the spirit, inviting guests to feel welcome and appreciated from the moment they enter the home environment. This whole concept creates harmony not only in social relations, but also in the physical manifestation of the house as a symbol of togetherness and mutual respect in Javanese culture.

c) Lungguh

Lungguh, in the context of Javanese culture, reflects the attitude of inviting someone to immediately come in and sit down. The lungguh attitude is not just an act of physical invitation, but also includes ethics in communicating with other people. Javanese culture emphasizes the importance of sitting as an element of etiquette in communicating. Therefore, Javanese people always provide seats for people who come to the house as part of an effort to maintain regular etiquette in interacting with other people at home.

The humble attitude creates an atmosphere full of warmth and politeness in the house. The act of inviting you to immediately enter and sit down reflects the values of politeness in Javanese culture. The seating provided intentionally shows attention and respect for guests, and emphasizes the desire to create a comfortable and friendly communication space. Thus, the concept of lungguh not only forms ethics in communication, but also creates the basis for close social relationships and mutual respect in the context of traditional Javanese homes.

A representation of the Javanese's sincere attitude in providing seating, or lungguh, can be found in the design of Traditional Javanese Houses. One architectural element that reflects this solemnity is the pendhapa, in the form of an open space or omah ngarep, which is loosely designed to welcome the presence of other people. The pendhapa in a Traditional Javanese House is not only a physical structure, but also a symbol of an open and attentive attitude towards guests.

Open spaces such as pendhapa create a friendly and inviting environment, reflecting the desire to provide a comfortable place for anyone who comes. The loose, open design creates a relaxed

atmosphere, allowing for more intimate interactions between hosts and guests. The concept of omah ngarep as a reception space reflects Javanese culture which places importance on social relations and hospitality. Through the design of Traditional Javanese Houses depicting lungguh, Javanese people not only convey their sincerity in providing a place to sit, but also create an inspiring space to share experiences and build close relationships within their home environment.

d) Suguh

Suguh, in the context of Javanese culture, refers to the act of giving a simple treat or dish when there are guests. The concept of suguh for Javanese people reflects the friendly and generous attitude that grows in human relations. Javanese culture places a high value on the attitude of giving treats as an expression of warmth and friendliness in communicating with others. Javanese people feel that giving treats is a form of respect for guests who come to the house.

In Javanese culture, they call people who like to give treats "loma." This term refers to individuals who have a kind, generous attitude and enjoy providing treats to guests. Loma not only includes the aspect of providing food or drink, but also includes the willingness to share what one has with others. The loma attitude creates close social ties in Javanese society, where its existence is one of the cultural pillars that strengthens the values of solidarity and brotherhood. Thus, the concepts of suguh and loma not only create shared experiences in everyday life, but also become the foundation of warm and enduring relationships in Javanese society.

The Javanese tradition of welcoming guests does not only limit itself to serving food, but also involves entertainment aspects which are manifested in artistic performances. Therefore, in a traditional Javanese house, there is an important element called Paringgitan. Paringgitan is not only a place for performing arts, but also functions as a foyer and boundary space between Pendapa and Dalem Ageng in a traditional Javanese house.

Paringgitan occupies a strategic position behind the Pendapa, creating a harmonious relationship between the two main rooms in a Javanese house. As a terrace, Paringgitan provides a comfortable place for guests and family members to enjoy art performances. Its function as a boundary between the pendhapa room and the inner room emphasizes Paringgitan's role as a transition zone that connects the outside world and the world inside a traditional Javanese house.

As a semi-public building, Paringgitan also reflects the values of togetherness and intimacy in Javanese culture. This place is a place to welcome guests with warmth and provide an experience of traditional Javanese art. In this way, Paringgitan is not only a space for artistic performances, but also a symbol of the diversity of social and artistic activities implemented in the daily lives of Javanese people.

4. Conclusion

The traditional Javanese house is not only a physical structure, but also a deep expression of the cultural values, philosophy of life and manners of Javanese society. The Indonesian aesthetic which is manifested in the interior design of traditional Javanese houses includes principles such as aruh (greeting), gupuh (moving quickly to welcome guests), lungguh (inviting people to come in and sitting down), and suguh (giving treats or dishes). These concepts are reflected in various architectural and spatial elements, such as pendhapa, regol, and Paringgitan.

A traditional Javanese house is not only a place to live, but also a symbol of life and existence of the Javanese people. The interior and exterior design of this house reflects policies and ethics in social interaction, creating a warm and homely atmosphere for receiving guests. More than that, traditional Javanese houses are a place to actualize the noble values of Javanese culture which involve spirituality, harmony with nature, and respect for guests. As a rich cultural heritage, the development of Indonesian aesthetics in traditional Javanese house interior design has the potential to provide inspiration and guidance in designing residential spaces that combine tradition and modernity. Further research and in-depth understanding of the philosophy behind each element of a traditional Javanese house can make a significant contribution to preserving and respecting Indonesia's cultural heritage as well as enriching the overall architecture and interior design.

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Public Space Semiotics: Reading Visual Language in City Park Design

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Abstract

This research explores the semiotic dimensions of public space, specifically focusing on visual language in urban park design. The main aim of this research is to understand how visual elements in city parks can be interpreted as signs that create meaning in the context of public space. This research uses a qualitative approach with descriptive methods. The results of this research reveal that urban park designs that utilize a semiotic approach in analyzing design elements can create spatial experiences that are rich in meaning for visitors. The use of local and traditional symbols, plants native to the region, as well as modern or innovative architectural elements provide an additional dimension that goes beyond the purely physical aspects. Design that accommodates community diversity, pays attention to functionality, and shows concern for environmental sustainability creates public spaces that are inclusive and relevant to community needs. Thus, a semiotic approach not only helps understand the meaning behind urban park design, but also becomes a valuable guide for designing open spaces that are more meaningful and closely connected to the values and cultural identity of local communities.

Keywords: Semiotics, Public Space, Visual Language, City Park Design.

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A.   INTRODUCTION

Urban landscape design represents a holistic approach in designing cities that aims to have a positive impact on the lives of its residents by providing a livable environment (Nur'aini et al., 2018). By considering aspects such as aesthetics, sustainability and social function, urban landscape design aims to create a harmonious balance between natural elements and urban infrastructure (Sekarlangit, 2019).

One real manifestation of urban landscape design is through the existence of city parks. City parks are not just an addition of greenery in a dense city, but are also open spaces that embrace various activities and social interactions (Joga & Antar, 2007). By providing places for recreation, community activities and relaxation, urban parks become focal points for meeting the physical and psychological needs of urban residents (Mali et al., 2021).

City landscapes, through city parks and other design elements, have an important role in creating a unique city identity and building a sense of togetherness among its citizens (Pramono, 2010). Appropriate design not only improves the quality of life of residents, but can also create emotional bonds between individuals and the surrounding environment (Muspriyono & Muktiono, 2023).

In the era of ever-growing urbanization, urban landscape design is becoming increasingly crucial for creating friendly, sustainable and attractive cities (Widjaja, 2023). Through careful planning and a deep understanding of community needs,

urban landscape design can be a catalyst for positive transformation, creating cities that are not only functionally efficient but also meet the aesthetic and welfare needs of their people (Purwanti, 2022).

City parks play a crucial role in generating a diversity of activities and providing alternative recreation for urban residents (Ayu, 2019). As one of the main facilities provided by the city government, city parks are not just green open spaces, but are also multifunctional containers that facilitate various activities for urban communities (Aminah, 2015). By providing areas for exercising, gathering with family, or simply relaxing with a leisurely walk, city parks become centers of activity that balance the fast-paced rhythm of life in the city (Purwanto, 2014).

Apart from that, city parks also create space for various social and cultural activities. Holding community events, art exhibitions, music concerts or festivals in city parks not only provides entertainment, but also enriches the social life of urban communities. In this way, city parks become inclusive places, bringing together various levels of society in a diversity of activities that can be enjoyed together (Kusumawanto & Astuti, 2018).

In addition to direct benefits for residents, city parks also contribute to improving the quality of the urban environment. As the lungs of the city, these parks play a role in providing oxygen, balancing temperatures, and creating micro ecosystems that support biodiversity (Imansari & Khadiyanta, 2015). Therefore, investment in developing and maintaining city parks is not only an investment in community welfare, but also an investment in sustainable development and better environmental quality (Setiadi et al, 2018).

Urban garden design involves a creative process that is much deeper than simply creating visual beauty. Apart from paying attention to aesthetics that are pleasing to the eye, city park designers also act as visual narrators who bring meaning and stories into every corner of the open space (Mahardi, 2019). The use of local symbols is a key element in infusing local cultural and historical values into the design (Savitri & Sumardiyanto, 2021). For example, the selection of endemic plants or art installations depicting local wisdom can be signs that celebrate a city's identity and present an element of togetherness.

Apart from that, the placement of architectural elements such as bridges, pavilions, or the layout of pedestrian paths also forms a visual narrative. Each of these elements is not only structural, but also carries messages about certain functions and significance in a social and cultural context (Noviana & Hidayati, 2020). In addition, the play of color and texture creates an additional dimension in the interpretation of meaning. The choice of warm colors can bring a sense of warmth and togetherness, while various textures can provide a feel of natural life enriched with various sensory experiences (Masruroh et al, 2015).

In this context, this research attempts to answer key questions: How can the visual language in urban park design be interpreted through a semiotic lens? What particular meanings can be identified in the design elements of urban gardens? Through a semiotic analysis approach, this research hopes to contribute to theoretical

understanding of how visual signs can form meaning in the context of public space. In addition, this research has significant practical implications in helping urban designers and public space developers create more meaningful and attractive environments for their residents.

B. METHOD

This research focuses on a descriptive-qualitative approach, where the researcher analyzes the thinking process inductively and understands the dynamics of the relationship between the observed phenomena . The qualitative approach emphasizes exploring hidden meanings behind reality, and descriptive methods are used to provide systematic, factual and accurate descriptions of the phenomena investigated (Moleong, 2014). Data collection in this research involved primary and secondary data sources. Primary data was obtained from the informants involved and related documentation, while secondary data came from sources such as books, journals and other related research. The data analysis technique used is descriptive analysis, where data obtained from various sources is processed and described in detail. This analysis involves information from various sources, including literature, interviews, and field data, which is ultimately used to formulate conclusions (Sugiyono 2011).

C. RESULTS AND DISCUSSION

1. Semiotic Interpretation of the Visual Language of City Park Design

Understanding visual language in urban park design through a semiotic lens involves analyzing the signs or symbols contained in design elements. Semiotics is the study of signs and their meanings, and in the context of urban garden design, these signs include various elements such as shape, color, texture, symbols, and layout.

The architectural forms presented in urban park design form a visual language that enriches the meaning and experience for visitors. For example, the presence of a curved bridge can be interpreted as more than just a physical structure connecting two points. In a semiotic context, a curved bridge can be a symbol of harmony, implying unity and connection between two parts that may have different roles or meanings. This design not only contains a practical function as a physical connector, but also conveys a symbolic message about integration and solidarity in the context of public space (Sutanto, 2020).

On the other hand, a well-structured layout within a city park creates a pattern of signs that guide visitors in interpreting and experiencing the space. A well-organized arrangement can provide visual clues to a particular direction, function, or even meaning that the designer intended. For example, a series of sculptures or architectural elements placed in a particular order can form a visual narrative, creating a walking experience that contains a particular story or theme. Thus, urban park design not only creates a physical structure, but also designs a visual narrative that can be interpreted by visitors to provide a deeper experience in their interactions with the space.

The use of color in urban park design opens up rich expressive dimensions, allowing visitors to experience certain atmospheres and emotions. Bright colors, such as red or yellow, may be interpreted as symbols of joy, vitality, or positive energy. When applied wisely, these colors can enhance the carefree atmosphere of urban parks and provide an uplifting experience for visitors. In contrast, soft colors such as pale green or light blue can express calm and peace, creating an atmosphere suitable for relaxation and reflection. The choice of color palette in urban park design can provide additional meaning that penetrates the psychology of visitors, creating deeper interactions with the space (Arifrahara, 2021).

Plant textures and hardscape materials are also important elements in the semiotics of urban garden design. Plants with soft leaves or colorful flowers can create a natural feel, emphasizing the connection to the natural ecosystem. On the other hand, hardscape materials such as natural stone or metal may provide a sense of modernity or structural beauty. Through this texture, urban garden design can convey messages about humans' relationship with nature or reflect contemporary values in urban aesthetics. By understanding the semiotic language of color and texture, urban garden designers can create rich and meaningful visual experiences for visitors, providing a unique atmosphere that meets a variety of needs and preferences.

The use of local symbols in urban park design adds an important dimension to the visitor experience, creating spaces that celebrate and embrace local cultural identity and history. Traditional fine art motifs applied to design elements, such as buildings or statues, become visual signs that honor the region's artistic heritage and traditional skills. In addition, the integration of flora and fauna that is unique to the local area, whether in the form of ornamental plants or animal statues, may be interpreted as an effort to maintain biodiversity and respect the local ecosystem. All of this creates an urban park design that is not only visually unique but also functions as a visual narrative about history and culture, offering visitors an immersive and engaging experience (Nuraryo, 2018).

Semiotics, as an analytical tool, plays a key role in unlocking the meaning behind these local symbols. By understanding the cultural and historical context in which these symbols appear, semiotics helps researchers and designers to interpret how users of public spaces respond to and interpret these design elements. Whether they are a tribute to cultural heritage or a call to preserve the natural environment, these symbols give identity to urban parks, creating places that are more than just physical spaces but also a reflection of the values and stories cherished by the local community.

Through a semiotic lens, visitors' reactions and interactions with design elements in city parks become important in reading the meaning and significance contained therein. For example, a positive response to a particular statue can be interpreted as appreciation for the artistic value or symbolic meaning contained in the work of art. On the other hand, if visitors take photos at certain locations, this can be considered an attempt to record certain moments that are considered important or interesting. This action is not only a visual documentation activity, but also a form of

visitor interaction with design elements that encourages them to actively participate in the process of creating a spatial experience.

Apart from that, the way visitors move through the garden space can also be interpreted as a semiotic step in reading and absorbing the meaning of the design. Movement patterns, whether explorative, reflective, or social, create semiotic traces that reflect how urban parks are interpreted and experienced by visitors. For example, if visitors move in an organized manner or follow a specific path, this can be interpreted as a response to a well-structured layout, reflecting an understanding and appreciation of the existing design. Semiotics helps unravel the complexity of these interactions, providing insight into the meaning created by each visitor's steps and gestures, and in doing so, makes a significant contribution to the understanding of urban park design as a dynamic, interacting public space.

2. Specific Meanings that Can Be Identified in Urban Park Design Elements

The specific meanings of urban garden design elements can vary depending on the cultural context, history, and purpose of the design. Some meanings that may be identified through semiotic analysis or visitor interpretation include:

a. Cultural Symbolism

The integration of local or traditional symbols in urban park design has an important impact in building and maintaining the cultural identity and history of a community. For example, the presence of statues or fine art motifs that reflect cultural heritage can be interpreted as a form of respect for traditional values and the sustainability of that heritage. This design is not only a physical manifestation of local history, but also a visual narrative that celebrates history and enriches the spatial experience for visitors. Efforts to include elements that reflect local identity in urban park design are not only an artistic expression, but also a positive contribution to preserving and strengthening the cultural ties of local communities. Thus, urban park design is not only a physical place but also a medium that is able to voice and embody cultural heritage values which are an integral part of people's lives.

b. Relationship with Nature

The use of native plants or natural materials in urban garden design not only creates visual beauty, but also carries a deep meaning about connection with nature and environmental sustainability. When plants that grow naturally in the local area are integrated into the design, it provides a more authentic experience and strengthens the sense of identity with the surrounding environment. More than just a decorative element, the use of native plants reflects concern for the local ecosystem and contributes to the preservation of biodiversity. Urban park designs that prioritize sustainability create a nature-friendly environment, provide a strong message about collective responsibility for nature, and encourage awareness of the importance of conserving natural resources for ecosystem balance. Thus, this design not only creates an aesthetic green space, but also becomes a concrete manifestation of efforts to preserve and respect natural beauty and build a harmonious relationship between humans and the environment.

c. Functionality and Utility

A well-structured layout in urban garden design creates a strong meaning regarding the functionality and utility of the space. When pedestrian routes are clearly laid out and recreation areas are conveniently arranged, the message of attention to the visitor experience is felt most strongly. A design that pays attention to functionality conveys the impression that the city park was designed taking into account the practical needs and recreational activities of the community. Directed routes and convenient areas not only make navigation easier, but also create a user-friendly environment, inviting visitors to explore, interact and enjoy the various facilities comfortably. Thus, urban park design that thinks about functionality and utility not only creates efficient open spaces, but also reflects a deep concern for user well-being and satisfaction, establishing urban parks as places that are not only aesthetic, but also practical and friendly for the community.

d. Modernity or Innovation

The use of modern or innovative architectural elements in urban park design can be an important marker that reflects the meaning of contemporary, progress and innovation in the urban context. Contemporary art installations or unique building structures not only attract attention, but also convey a message about the contemporary spirit and enthusiasm for the development of modern architecture. The urban park design that adopts these innovative elements creates a dynamic and challenging space, stimulates visitors' imaginations, and creates an atmosphere full of creativity. In addition, the presence of modern architectural elements can be a symbolic representation of the aspirations and innovative spirit of the local community, providing a deeper meaning of the determination to remain relevant and advance with the times. Thus, urban park designs that incorporate modern architectural elements are not only a manifestation of sophisticated aesthetics, but also an embodiment of the contemporary spirit and determination to achieve sustainable progress.

e. Diversity and Inclusivity

City park designs that take into account the diversity of visitors carry significant meaning regarding inclusivity and social justice in public spaces. When city parks are designed to accommodate a diversity of ages, physical needs, and social backgrounds, it creates a strong message of accessibility and acceptance for all members of society. By providing facilities that are accessible to a variety of groups, such as child-friendly play areas, wheelchair-friendly walkways, or inclusive recreation spaces, the design embraces diversity and strengthens social ties within the community. This inclusive design creates a space that is not only welcoming to all, but also reflects a determination to build an equal and just society. Therefore, urban parks that prioritize inclusivity are not only a form of equality, but also as a concrete step towards social justice, creating shared spaces that value and celebrate diversity as an asset that enriches shared experiences.

Semiotic analysis becomes an essential tool in uncovering layers of meaning and revealing the complexity of urban park design elements and the dynamics of their

interactions. By utilizing a semiotic framework, researchers and designers can explore the signs and symbols contained in every aspect of design, from architectural structures to color and texture choices. This analysis helps identify the cultural context, values, and narratives contained within these elements, providing a deep understanding of how visitors are likely to interpret and experience the space. Additionally, semiotic analysis paves the way for understanding the complex interactions between elements, revealing how the combination of these elements creates unique and diverse spatial experiences. Thus, a semiotic approach not only presents symbolic interpretations, but also opens up space for designing urban park designs that are more informed, closely related to visitor experiences, and respond to changing cultural dynamics.

D.   CONCLUSION

Urban park design not only functions as a physical space creator, but also as a visual narrative that brings meaning and deep experiences to visitors. The use of semiotics in analyzing design elements, such as architectural form, color, texture and local symbols, provides rich insight into how each aspect can be interpreted and perceived by society. Design that takes into account the diversity of visitors, utilizes modern or traditional elements, and adapts to the needs and comfort of the community, creates urban parks as inclusive spaces that represent the values of social justice and cultural diversity. Semiotic analysis becomes an important tool in uncovering the meaning contained in urban park design, investigating complex interactions between elements, and helping to create dynamic, diverse, and responsive spatial experiences to cultural changes and community needs. In this way, semiotic-informed city park designs are not only works of visual art, but also become a reflection of cultural identity, social values, and hopes for the future of the community.

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READING MEANINGS AND SIGNS FROM NATURE THROUGH SUSTAINABLE ARCHITECTURAL DESIGN

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Abstract

This research focuses on the interpretation and use of meanings and signs contained in nature through sustainable architectural design principles. In the context of sustainability, this research explores how architects use visual language and natural concepts in building design to create environments that are environmentally friendly and in line with ecological sustainability. This research uses a qualitative approach with descriptive methods. Research results in sustainable architectural design show that the application of principles that include the holistic use of natural meanings and signs can produce buildings that are more environmentally friendly and sustainable. This research confirms that a deep understanding of the natural context, adaptation to the environment, and inspiration from natural forms form the basis for efficient design that suits local site needs. The choice of sustainable materials, which is reflected in these principles, has also been proven to have a positive impact in reducing the environmental footprint and creating more durable buildings. Overall, the results of this research make a significant contribution to the development of a sustainable architectural paradigm, confirming that the integration of natural meanings and signs not only enriches the aesthetics of buildings, but also underlies sustainability and harmony with the natural environment.

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INTRODUCTION

In this modern era, architecture does not just create physical structures, but also becomes a form of expression and reflection of societal values contained in sustainable architectural design, which is directed at creating an environment that is environmentally friendly and in line with ecological sustainability (Tanuwidjaja, 2011). Sustainable architectural design is not only about functional and aesthetic aspects, but also contains deep messages about the relationship between humans and nature (Sardjono, 2017).

Modern life is often characterized by rapid technological developments, causing major challenges in environmental conservation. Understanding the meanings and signs that can be taken from nature is becoming increasingly important in guiding the steps of architects and designers in creating buildings that

are not only aesthetic, but also resilient to climate change and environmentally friendly (Manurung, 2014).

Sustainable architecture designers integrate meaning and signs from nature into their work. It is hoped that these steps will make a positive contribution to global efforts to build and design more sustainable buildings, creating an environment that not only meets human needs, but also maintains the balance of natural ecosystems (Kurniawan & Pamungkas, 2020).

Sustainable architecture offers proactive solutions to climate change and environmental imbalances caused by human activities. The main goal is to reduce the ecological footprint of buildings by increasing efficiency and wisdom in the use of materials, energy and space arrangement (Sulistiawan et al, 2020). The application of sustainable architectural principles involves strategic steps, such as the use of recycled materials, development of renewable energy resources, and space design that minimizes energy consumption (Sudarwani et al, 2021).

In the design process, awareness of future impacts is key. Every decision regarding design and construction must consider the long-term implications for the environment and society (Messah et al, 2017). Sustainable architects do not simply view buildings as separate entities, but as an integral part of the wider environment. Integration of the material life cycle concept is important, with an emphasis on the use of environmentally friendly materials and the ability to recycle or recycle (Mu'min, 2020).

Meanwhile, environmental awareness is not only limited to technical aspects, but also forms a more holistic design philosophy (Kristiawan & Pramudito, 2022). Design that is responsive to local natural characteristics and community needs is an important element in sustainable architecture. This includes planting appropriate vegetation, utilizing natural lighting, and spatial planning that supports environmental health (Senasaputro, 2017).

Through the application of environmental awareness in building design, sustainable architecture not only creates environmentally friendly physical structures, but also becomes a catalyst for cultural and behavioral change towards a more sustainable lifestyle (Wahab et al, 2014). By combining these principles, sustainable architecture encourages a shift towards a more balanced future, where the needs of the current generation can be met without sacrificing potential and balance for future generations (Hidayat, 2011).

The Copenhagen Declaration presented by the International Union of Architects (UIA) on 7 December 2009, marked an important milestone in the framework of "Sustainable Architecture". UIA firmly recognizes the large impact that the building and construction industry has on global climate change (Aryani & Tanuwidjaja, 2013). In the declaration, UIA emphasized that reducing these negative impacts requires determining a more sustainable form of built

environmental system. This understanding includes key aspects such as energy efficiency, use of sustainable materials, and spatial planning that minimizes consumption of natural resources (Rajendra, 2012). With this commitment, UIA guides architects to prioritize sustainability in their designs, creating a new paradigm where sustainability aspects are not just additional, but essential in every stage of the design process (Widyapuspita et al., 2021).

This declaration reflects a deep awareness of the role of architecture in facing environmental challenges, spurring practitioners to adopt a holistic approach in designing buildings. By embracing the concept of sustainable architecture, UIA is not only establishing global standards, but also paving the way for cultural transformation in the world of architecture. Collaboration between architects, governments, the construction industry and society is key to creating a more environmentally friendly built environment, and the Copenhagen Declaration is an important guide on the journey towards a sustainable future.

METHOD

In this research, the approach that will be used is a qualitative method, a type of contextual research that uses humans as the main instrument. This method is adapted to situations that arise in qualitative data collection, where the data produced is in the form of verbal or spoken descriptions from participants as well as observable behavior. According to Bogdan and Taylor (as quoted in Moleong, 2014), the qualitative method is a procedure that aims to produce descriptive data and does not involve precise quantification, especially when the observed symptoms are difficult to measure. The qualitative approach itself is characterized by the aim of understanding phenomena involving non-numerical dimensions. In an effort to ensure research is more focused and efficient in data collection, this research will determine the focus of previous research. In accordance with the views of Lexy J. Moleong (2014), this approach requires determining research boundaries based on the focus that appears as a problem in the research. Determining the research focus is crucial for directing and narrowing the scope of the research, considering the complexity of reality and interactions between the researcher and the research focus. Thus, determining the research focus not only sharpens the research direction, but also helps determine relevant boundaries to support effective data collection.

RESULTS AND DISCUSSION

Buildings that we often think of as residences, schools or offices in fact unconsciously use a large amount of resources involving energy, water, raw materials, and even contribute to waste production (Muktiono et al, 2023). Awareness of the environmental impacts produced by these buildings is

increasingly becoming an urgent need, considering the increasing population and ongoing urbanization. Energy used for lighting, heating and cooling, as well as large water usage are some of the aspects that can create a significant ecological footprint (Wihardjo et al, 2023). In addition, construction residue, household waste, and other impacts from daily activities in and around buildings reinforce the need for design and planning that focuses on sustainability.

Therefore, it is very important to design and plan buildings taking into account the principles of sustainable architecture. Sustainable design includes efficient use of resources, utilization of renewable energy, effective waste management, and integration with the surrounding environment (Hidayatulloh, 2021). Including these aspects in building planning can produce structures that not only minimize their negative impact on the environment, but also have the potential to generate positive benefits for the surrounding community and ecosystem. By prioritizing sustainable design, we can help create buildings that are more environmentally friendly, more efficient in their use of resources, and overall more in line with global sustainability principles (Hidayanati, 2022).

There are at least 6 (six) fundamental principles regarding sustainable building design, although the design continues to develop along with the times, the essence of the principles never changes.

Optimizing land potential

The principle of optimizing land potential is the main foundation in sustainable building design. Focusing on optimal land use not only involves efficiency in the use of space, but also takes into account the characteristics of the surrounding environment. In this context, architects must consider the layout of the building, open space use patterns, and integration with the natural surroundings. By maximizing land potential, buildings can not only function efficiently but also contribute to ecological sustainability. Wise selection and placement of buildings can create a harmonious relationship between the built and natural environments, creating comfortable and sustainable spaces. The principle of optimizing land potential also views land as a limited resource, therefore, design must minimize waste and consider the potential for sustainable development. These steps support a long-term sustainability vision and create buildings that use land in a responsible way and have a positive impact on their environment. As time goes by, this principle remains relevant and continues to adapt to meet increasing sustainability demands.

Optimizing energy use

The principle of optimizing energy use is a key element in sustainable building design. In this context, the approach of prioritizing energy efficiency and diversification of energy sources is a major concern. Energy efficiency involves measures such as improving building insulation, utilizing natural lighting, and using advanced technology to optimize energy use. In addition, this principle encourages

the use of renewable energy sources as an alternative to reduce dependence on non-renewable fossil energy. Diversifying energy sources is a strategic step to achieve long-term sustainability. By incorporating renewable energy such as solar, wind and water, buildings can reduce their carbon footprint and contribute to climate change mitigation. The integration of environmentally friendly technologies, such as solar panels and geothermal energy systems, allows buildings to become more energy independent and participate in global efforts to reduce greenhouse gas emissions. The principle of optimizing energy use not only takes into account the operational efficiency of buildings, but also creates the foundation for the transformation towards a sustainable and environmentally friendly energy system. Over time, these principles remain relevant in responding to sustainability challenges and guiding building design towards a more sustainable future.

Water protection and savings

Water sustainability is becoming increasingly critical given the growing water crisis in many regions around the world. In this context, sustainable building design focuses on strategies to protect and save water resources. This involves the use of green technologies such as rainwater collection, wastewater recovery, and the use of water-efficient equipment. Water protection is not only related to its quantity, but also to its quality. Sustainable design includes methods to prevent water pollution through the selection of environmentally friendly materials and good waste management. This principle also encourages the use of plants and materials that require less water in the landscape, creating a system that is resistant to drought and promoting efficient water use throughout the building. Thus, the principle of protecting and saving water not only optimizes water use but also maintains water quality as a very valuable resource for the sustainability of human life and the surrounding ecosystem. As time goes by, this principle remains the basis for efforts to achieve environmentally friendly and sustainable building designs.

Optimizing the Use of Space and Building Materials

In this context, the main focus is to create a design that is efficient and sustainable in terms of use of space and materials. Optimal use of space involves wise layout planning, placement of building elements, and design strategies that optimize space functionality. Flexible and modular interior design was also considered to allow adaptation of spaces to suit changing needs over time. The importance of optimizing building materials includes selecting materials that are environmentally friendly, recycled and have a long life cycle. This principle encourages the use of local materials that minimize the impact of transportation, as well as materials that can be recycled or are easily broken down after use. Sustainable design also considers material efficiency, ensuring that each material used plays an important role in the structure and performance of the building. By reducing waste and considering the impact of materials throughout their life cycle,

these principles support building designs that are not only efficient but also contribute to waste reduction and sustainable use of resources. As time goes by, the principle of optimizing the use of space and building materials remains an important pillar in designing buildings that are responsive to global sustainability challenges.

Improve the quality of the indoor environment

Sustainable building design takes into account aspects such as indoor air quality, natural lighting and acoustics to create an environment that supports well-being and comfort. Air quality management involves providing good air circulation and using effective filtration systems to reduce indoor air pollutants. Good ventilation design also helps control humidity, prevent mold growth, and provide optimal fresh air. The application of natural lighting is an important aspect to reduce dependence on artificial lighting, creating a more natural and healthy atmosphere. Acoustic aspects are also considered to reduce noise levels in the room, creating a calm environment and supporting concentration. Apart from that, choosing environmentally friendly materials and furniture also contributes to indoor air quality. By improving the quality of the indoor environment, this principle not only creates aesthetically pleasing buildings, but also supports the health and comfort of its occupants, making building design a vehicle for sustainable quality of life. As technology advances and understanding of human well-being needs, this principle continues to be a relevant and important pillar of sustainable building design.

Optimizing operations and building maintenance

Operational optimization involves applying advanced technologies to manage energy and resource use efficiently. Temperature control, lighting and energy monitoring systems are an integral part of this principle. Efficient energy use during building operations not only reduces environmental impacts but also provides financial benefits by reducing operational costs. Building maintenance includes effective and sustainable maintenance strategies. Using materials that are durable and easy to repair, as well as planning for regular maintenance, can extend the life of a building and reduce construction waste. This principle encourages a preventive approach, such as routine inspections and early repairs, to ensure buildings continue to operate optimally. By integrating these six principles, sustainable building design not only creates a low-impact environment, but also minimizes long-term operational costs and extends the useful life of the building. These principles provide a bridge between design and operational sustainability, creating a holistic and sustainable model for the complete life cycle of a building. Along with changes in technology and practical demands, the principles of optimizing building operations and maintenance remain relevant and crucial in producing environmentally friendly and sustainable buildings.

In the principles of sustainable architectural design, the use of meanings and signs contained in nature becomes a deep and relevant foundation. First of all,

architects are directed to holistically understand the surrounding natural context before starting the design process. This involves in-depth research into the geographic characteristics, climate, and natural elements unique to a particular location. The use of natural meanings and signs is not only an aesthetic element, but a guide in forming a harmonious relationship between buildings and their environment.

The second aspect regarding adaptation to the environment emphasizes the importance of buildings to interact and adapt to the surrounding natural context. This includes building orientation to maximize the use of sunlight, natural ventilation arrangements, and the selection of materials appropriate to local climate conditions. By imbuing the meaning and signs of nature, design not only creates buildings, but also harmonizes them as an organic part of the natural ecosystem.

The third concept involves inspiration from natural forms, applied through a biomimicry approach. Designers seek inspiration from nature's function and form to create designs that are not only structurally efficient, but also naturally functional. This principle leads to the development of solutions that integrate natural wisdom in the formation of built spaces.

The selection of sustainable materials is the focus of these four principles. By understanding the meaning and signs contained in natural resources, architects can choose materials that are environmentally friendly, recycled and have a long life cycle. Thoughtful material selection is an important step to creating a design that is not only visually beautiful but also has a positive impact on the environment.

Through the holistic integration of these principles, sustainable architectural design becomes not just a manifestation of the building, but a reflection of the relationship that exists between humans, architects, and the natural environment. The design not only stands as a physical entity, but also imbues the meaning and values that exist in natural sustainability.

CONCLUSION

The principles of sustainable architectural design encapsulate a commitment to creating buildings that not only meet human needs but also interact harmoniously with the natural environment. The use of natural meanings and signs becomes a strong foundation, encouraging architects to absorb and understand the surrounding natural context before designing. This principle is reflected in adaptation to the environment, inspiration from natural forms, and the selection of sustainable materials that support ecological sustainability. Adaptation to the environment leads to designs that respect and interact with the surrounding natural context, creating efficient and sustainable buildings. Inspiration from natural forms, through biomimicry, allows the creation of designs that are not only aesthetic, but also utilize natural structural efficiency and functionality. Choosing sustainable

materials is a critical step to respect and use natural resources wisely. All of these principles underscore the holistic integration between humans, architects and the environment. Sustainable architectural design is not just about creating buildings, but also creating a deep connection with the natural environment. By imbuing it with the meaning and signs of nature, this design embodies a commitment to ecological, social and economic sustainability. In conclusion, the principles of sustainable architectural design lead us towards a more sustainable and harmonious direction between human work and nature.

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