



Communicating Architectural Strategies (Semiotics)

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ABSTRACT

Semiotics is the science of signs aimed at communicating. In architecture, semiotics is a sign language that aims to provide information to society through architectural elements. Architectural semiotics consists of three elements: representation, user and meaning aimed at communication. The challenge in architectural semiotics is the process of delivering information that an architect wants to convey, whether it can be understood by an observer. Communication processes are not only limited to the process of understanding but capable of interpreting signs on architectural objects. To understand communicative architectural strategies, this study involves a case study of three architecture objects, which are then analyzed using semiotics. *Gapura* was chosen as an object of research, because it was a simple architectural object but had a load of meaning and signs. Research methods using the study of literature (journal, book and research report). Data analysis used a tabulation system using the three parameters (representation, meaning and user). The results of the research explained that the communication strategies of the three gaps were different, so architectural communications strategies were avoided by many things. (history, culture, identity dll). The architect's ability is tested to be able to communicate with the recipient through the signs he designs, so communication strategies and semiotic definitions are important to understand. Semiotics is the science of signs that aim to communicate. In architecture, semiotics is a language of signs that aims to provide information to the public through architectural elements. Architectural semiotics consists of three elements: representation, user and meaning, which aim to communicate.

Keywords: *Gapura*, meaning, representation, semiotic, user

1. Introduction

Semiotics is the scientific study of signs, in which social phenomena in societies and cultures are assumed as signs or symbols. Semyotics also studies the systems, rules, and norms that make signs meaningful [1]. Semiotics as a sign system has a major role in transferring meaning, ideas, and behavioral attitudes from one communication system to another [2][3].

By means of semiotics, humans can communicate with each other, be more critical in analyzing the media, and be more sensitive to the meaning and symbolism around us. So, the understanding of signs is considered important because without understanding signs, it will be difficult for humans to communicate to others and their surroundings. The aim of semyotics is to understand the ability of the human brain to produce and understand signs and the activity of building knowledge about something in human life [4].

In its development, semiotics began to be used in architecture, initially only in linguistic science. Architecture is seen as a science loaded with signs, because architecture seeks to communicate with the public to be able to understand it [5]. Architecture is no longer seen as a physical object judged by its color, its shape, but architecture is a sign that communicates identity, cultural values and design concepts [6]. Architectural semiotics invites us to reflect on the various things connected in architectural forms, which can be seen in the visual appearance of the facades of buildings where there are signs or symbols of architecture in the form of ornaments as well as elements of the architecture of the buildings that need to be studied by tracing how the form (semantic), the relationship of form (syntax), and the meaning of the form (pragmatik) [7].

An understanding of semiotics will help the observer to understand the message to be conveyed by an architectural object, just as the architect must have a good ability to represent the signs in an architecture object so that it can be easily understood by an observer. It is hoped that the observer will not only understand signs, but also understand the meaning of signs on architectural objects.

Gapura is a simple but rich form of architectural object with philosophical values, cultural values and symbolic significance [8]. It can be traced through shape, appearance, location, etc. Historical, cultural and environmental influences make gapura a representation of the meaning it contains [9]. Gapura is not only used as an entrance, but is conceived as an identity of an area, a residential complex, an office complex, to the front face of a territorial, even the fortress of the sovereignty of a state [10]. So, the representations of gapura vary, because the gapura is dynamic influenced by the culture, thinking and beliefs of the people at the time [11]. Gapura was chosen as an architectural object because the gapura was the first gateway to be observed by the observer as well as a representation of the building.

Based on the above background, the problem formula in this study relates to semiotics and its relationship with the sciences of architecture. As to the question of this research, one of them is: [1] What is meant by architectural semiotics? [2] How is semiotica applied to architectonic objects? (analysis of communication strategies) based on some previous case studies. Hopefully by doing analysis on three gapura objects, then will be able to provide an understanding related to architectural strategies in communicating.

2. Method

The research uses methods of literature study to identify, evaluate, and synthesize relevant literature according to the semiotic themes of architecture. This phase of research begins with the collection of data, literature from previous research with architectural semiotics compatibility. By looking at a case study of some architectural objects (gapura), Gapura in Karanganyar, *Gapura* in Bandung and *Gapura* in Subang which have different characters. Gapura Karanganyar, a type of gate that emphasizes aspects of locality and culture. The influence of Javanese and Hindu culture dominates the form and meaning. While the *Gapura* in Subang emphasizes the prosperity and strength of the Subang City Government which is represented through visual forms. Gapura in Bandung is a *gapura* that emphasizes the historical aspects of colonial times, so the forms have similarities with colonial architecture.

The *gapura* is analyzed using three important aspects of semiotics: representation, meaning, and user. Representation emphasizes the physical aspects that can be seen. At the same time, the meaning is emphasized in aspects of meaning that are usually taken from cultural, religious, social elements, etc., while the user is the assessment of the community at the gate. Meaning is influenced by experience and user knowledge. So it is possible that each user has a different meaning. To facilitate the grouping by using a tabulation system based on architectural elements and three important aspects of semiotics. Using a tabulation system makes it easier for researchers to be able to categorize in a detailed and structured manner. The results are then analysed to trace the communication strategy. This research is expected to be able to provide solutions in an effective communication system in architecture.

3. Result and Discussion

Before discussing architectural strategies in communicating, it is necessary to understand the understanding related to semiotics and semiotic architecture. Those three things become important to speak about because the understanding of architecture strategy in communication will be different from the understanding of

Semiotics in general. In this study not only emphasized the semiotic understanding but also carved *gapura* in the semiotic framework i.e. through analysis *gapura* (a case study on some *gapura*) through semiotical approach, analysis of function *gapura* through semiotic approach, aimed at carving communication strategy *gapura* through sign.

3.1. Semiotic definition

Semiotic definition: Semiotics comes from the Greek word Semeion, which means sign. It is one of the branches of linguistics, which means 'language science' [12].

Semiotics is the scientific study of signs, in which social phenomena in societies and cultures are assumed as signs or symbols. Semiotics also studies the systems, rules, and norms that make these signs meaningful [6]. Each architectural project has different characteristics in each place [13]. Semiotics encompasses semantics and can be used to analyze the meaning of (non-physical) artwork and representations of visual (physics) language related to human interpretation of perceived phenomena. Semiotics, as a sign system, is significant in transferring meaning, ideas, and behavioural attitudes from one communication system to another [14].

The essential functions of signs for human life are confusing, provoking multi-perceptions and multi-perspectives that sometimes provoke double meanings [15]. A proper understanding of signs is needed to minimize the effects that tend to be ambiguous. An understanding of semiotics that refers to Ferdinand De Saussure's semiotic and Charles Sanders Peirce's, known as the father of modern semiotics, and Roland C. Barthe's theory of semiotics. Ogden and I.A. Richard, Semiotics Michael Riffaterre. Ferdinand De Saussure was the father of modern semiotics (1857-1913) [16].

Semiotics in Architecture is a symbolic language that provides information to the observer through certain forms. Thus, the building process that the architect wants to communicate will be able or at least lived by each user of the building. In its development, semiotics was widely used in the postmodern era, where digestion was considered important. Nowadays, architectural semiotics is used not only to evaluate a work but also as a design method [17]. Architectural works today are no longer seen as mere physical objects that advance functions but also have messages to be communicated to the wider public [18].

The semiotic principle in architecture is the encoding of signs that encode information from representatives (markers) and markers (messages in an object formed from relationships between markers and signals with actual functions) so that signs are part of communication [19]. Architectural semiotics is a bridge between architects and users, connecting and conveying architectural information [20]. More specifically, architectural semiotics consists of three essential aspects: Representation, user and meaning (Figure 1).

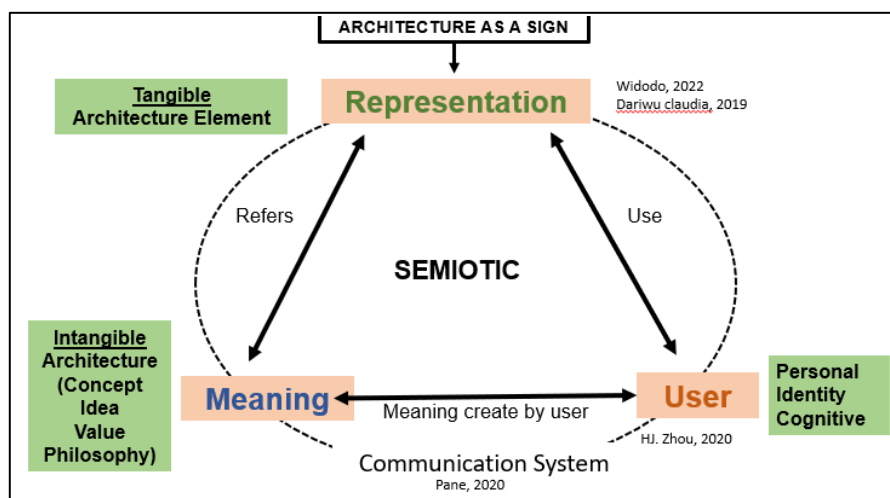


Figure 1 Semiotic architecture framework
Source: Personalized Analysis. 2024

3.2 The development of semiotic science in architecture

The development of semiotic science in architecture to study the evolution of semiotic science, we are invited to return to the definition that semiotics are the primary signs of all communication [7]. Humans with intermediate signs can communicate with their neighbours. A lot of things can be communicated in this world. To communicate well, you must understand the sign [21]. The process of understanding is by studying and delineating the signs that are attached so that they accurately understand the meaning. Based on this understanding, it is clear that semiotics is the science assigned to evaluate and study signs on an object or something that is part of human life. Architectural semiotics invites us to reflect on the various things connected in architectural forms, which can be seen in the visual appearance of the facades of buildings where there are signs or symbols of architecture in the form of ornaments as well as elements of the architecture of the buildings that need to be studied by tracing how the form (semantic), the relationship of the form (syntax), and the meaning of the form (pragmatic) [13].

Besides the process of digestion, another challenge facing architecture is how architects can explore creativity by creating new codes that the public can understand. Thus, constructing a building to be presented by an architect will be able to be lived or understood by every individual in the container and use of the building [7].

3.3 Architectural strategy in communicating Architecture

Architectural strategy in communicating Architecture that is loaded will mean having a strategy to be able to convey the messages to be delivered to the project. Communicating architecture is identified through two aspects: visual and non-visual. Architecture is more than just a visual appearance and physical form; architecture creates spaces that emit meaning and communicate certain messages to its inhabitants. In this case, architecture can be understood as a language that uses elements such as shape, colour, texture, and space as letters and words to convey a complex narrative [22]. As a communication medium, architecture must not only pay attention to aesthetic aspects. Still, it must also ensure that the message it wants to convey is well received by its readers, that is, the inhabitants and users of the building [20]. Based on the above statement, a building or architectural work can convey value, story, philosophy, and meaning through the signs expressed in its architectonic elements. Such signs can be shapes, arrangements of spaces, ornaments of buildings, colours, patterns, textures, or other elements [2]. Architecture is a form of non-verbal communication, so its function is related to the message of religious belief and holiness, and such encrypted messages are understood as real language. This language contains no letters or paragraphs, but its synonyms are embodied in different spaces and interfaces regarding shape, dimension, and colour.

Communication strategies in architecture can be identified through visual and non-visual aspects. A visual strategy is one that can be quickly and easily identified by the senses. In architecture, visual aspects can be identified through shapes, ornaments, colours, textures, etc. The visual element has characteristics that are the identity of an architectural work. NonVisual (representative) A non-visual strategy is a strategy that is influenced by an observer's understanding of the visual sign displayed. These non-visual aspects are primarily influenced by personal identity and cognitive factors and are also related to the surrounding environment. (history, culture, religi dll). Culture is a sign system containing meaning in the local language passed down from generation to generation so that culture can be said as a communication system. Culture is one of the shaping elements in architecture that gives rise to a meaning from a sign [2].

Based on the statement above, that the understanding of signs in architecture cannot be separated from the process of their occurrence. There are differences in the understanding of signs by theorists and semiotics, but all such definitions are based on the interaction between two elements, one of which is physical, and the other relates to human interpretation of perceived phenomena. It is clear that no sign or symbol or other indication without human interpretation plays a major role in the semiotic structure of any component [23].

3.4 Applying semiotics in architecture (*Gapura*)

Indonesia has a strong and superior architectural tradition, which is reflected in its architectural essence. The diversity and dynamism of architecture are part of this tradition. One of the traces of Indonesian architecture in the classical Hindu-Buddha era of the Majapahit Kingdom that exists to this day is the building that serves as a *gapuraway* known as "*gapura*" [24].

The word "*gapura*" is derived from the Sanskrit word "*go*" which means "cattle" and "*pura*" meaning "front". This explanation means that the area of cattle is placed in front of the Hindu holy place, where the cattle are the vehicle of the god Shiva. Besides, there is also a review of the Arabic word "*Ghafuru*", which means forgiveness. (Jawa: Pengapura) [25]. *Gapura* is a route that inspects visitors from outside the area to preserve the security of the state or the kingdom. *Gapura* is also called the *gapura* or *regol*. *Gapura* itself has demonstrated its existence from ancient times, which was marked by the influence of Hindu culture, then in the period of the Madya, which was influenced by Islamic culture, until the era of independence [26]. A *gapura* that is meant to be part of a building generally indicates unity with the building's core [27]. Besides, there is a *gapura* that stands alone, not part of a building. *Gapura* can be understood as a reflection of the heart of the human conscience as its supporter so that it is not apart from local social, economic, and cultural conditions [28].

Gapura analysis in semiotic framework the *gapura* analysis with a semiotic framework seeks to dig into the meanings presented through the *gapura*. Each *gapura* has a varied visual and non-visual character, adapted to the context and purpose of making it.

1. Contemporary *Gapura* in the villages of Karanganyar district [29].

Karanganyar is a region that has many gaps with unique and interesting characteristics. Whenever you enter a territory in Karanganyar, every border of the territory always has its gap. What's interesting and unique about the *gapura* design in Karanganyar is its visual appearance. Anatomically, the *gapura* design pattern in Karanganyar is made by displaying visual elements such as ornaments, texts and colours. Decorative ornaments on the *gapura* in Karanganyar tend to represent cultural symbols of the Java and Hindu communities. Ornaments of decorative motifs such as the garuda bird, guns, motifs of decoration of the *sulur*, the roof of the house of the joglo are the ornament of choice that are often found on those *gapura*. There are three *gapura* in Karanganyar that are used as objects to be analyzed, namely the *Gapura Gedangan Kanten* (Figure 2), *Gapura Gedangan Nangsri* (Figure 3) and *Gapura Nangsi Lor* (Figure 4).



Figure 2 *Gapura* Gedangan Kanten [29]



Figure 3 *Gapura* Gedangan Nangsri [29]



Figure 4 *Gapura* Dusun Nangsri Lor [29]

Analyzing *gapura* Gedangan Kanten, Gedangan Nangsri and Nangsri Lor using three important aspects of semiotics: representation, meaning, and user (representan) (Table 1).

Table 1. *Gapura* analysis in the semiotic framework [29]

No	Representation	Representan	Meaning
1	<i>Gapura</i> Gedangan Kanten	Birds' statue Garuda Wings (Lar) Motive ornaments Sulur and man Lingga Yoni	Completion Happiness Completion Prosperity Life
2	<i>Gapura</i> Gedangan Nangsri	Birds' statue Garuda Wings (Lar) Motive ornaments Sulur and man <i>Lingga Yoni</i>	Completion Happiness Completion Prosperity Life
3	<i>Gapura</i> Nangsri-Lor	Crown, Wings (Lar) Motive ornaments Sulur and man Lingga Yoni	Completion Happiness Completion Life

From the description of the analysis (Table 1), it can be concluded that the *gapura* installed in each Karanganyar region has almost the same design patterns (similar), even from different regions. Almost every *gapura* in its appearance always uses ornaments of ornamental motifs such as dragons, *garuda*, lar, makuta, roofs of houses of joglo, guns or motifs of dragons. Almost all village *gapuras* in Karanganyar

also tend to use the same colours, such as black, red, and gold. Both the ornaments and the colours used in the *gapura* that are found in Karanganyar always show the symbols of the Cosmology of Java.

The *gapura* communication strategy is based on semiotic analysis, that is, by choosing the forms that are easily recognized by the society (*joglo*, *garuda*, etc.) and influenced by the culture and the cosmology of Java. So the strategy for the *gapura* Karanganyar is to advance local culture and be influenced by pre-Islamic culture

2. *Gapura* in Bandung City [30].

Bandung built a *gapura* in a number of points of the city as a marker of the old town of Bandung. The *gapura*-shaped markers in the classic white design will reinforce the character of the old city of Bandung. Are several *gapura* built in different areas with different types of *gapura* type street style, pedestrian and island? The street-style model was built in Jalan Sudirman (Figure 5), and the pedestrian model was built in Jalan LL.RE Martadinata (Figure 6) and Ir. H Djuanda (Figure 7) is the model of Tugu or Ireland in Wastukencana, Katamso, Cihampelas, and Astanaanyar. According to the Head of the Section of Decorative Elements, Diah Saraswati, with the presence of some gaps as a marker, the point of the circle that covers the old town of Bandung. *Gapura* has historical value with certain styles, such as street style, pedestrian style, and island type. Today the *gapura* is often seen as a marker of a region, especially in this research. There is a change in the function of the *gapura*, which used to be the royal entrance gate, now marks the area between the cities. With the presence of such phenomena, this research aims to know the shape and meaning of the element *gapura* symbols.

Gapura I Jl Sudirman (Figure 5)



Figure 5 *Gapura* 1 Location: Jenderal Sudirman street (simpang Jamika) Model: *Street Style* [30]

Analyzing *gapura* 1 Jl Sudirman using three important aspects of semiotics: representation, meaning, and user (representan) (Table 2).

Table 2. *Gapura* analysis in the semiotic framework [30]

No	Representation	Representan	Meaning
1	<i>Gapura</i> I Jenderal Sudirman Street	The lights that stick to the main <i>gapura</i>	Heritage City
		The shape of the ornament is identical to that of the art deco.	Dutch colonial colonization in Bandung

Gapura II Jl L.L. R. E Martadinata (Figure 6)



Figure 6 Gapura 2 Location: L.L R.E. Martadinata Model: Pedestrian [30]

Analyzing *gapura 2* Jl L.L.R. E Martadinata using three important aspects of semiotics: representation, meaning, and user (representan) (Table 3).

Table 3. *Gapura* analysis in the semiotic framework [30]

No	Representation	Representan	Meaning
1	<i>Gapura 3</i>	The lights that stick to the main gapura	Heritage City
		The shape of the ornament is identical to that of the art deco.	Dutch colonial colonization in Bandung
		Tiger Symbol	The story of the Prabu Siliwangi and the pride of the Sundays

Gapura 3 Jl I. H. Djuanda (Figure 7)



Figure 7 Gapura 3 Location: Ir.H Djuanda street Model: Pedestrian [30]

Analyzing *gapura 3* Jl Ir. H. Djuanda using three important aspects of semiotics: representation, meaning, and user (representan) (Table 4).

Table 4. *Gapura* analysis in the semiotic framework [30]

No	Representation	Representan	Meaning
1	<i>Gapura</i> 3 (Ir. H. Djuanda Street)	The lights that stick to the main <i>gapura</i> The shape of the ornament is identical to that of the art deco. Tiger Symbol	Heritage City Dutch colonial colonization in Bandung The story of the Prabu Siliwangi and the pride of the Sundays

Based on the analysis of the three *gapura* in the city of Bandung, there are two *gapura* that indicate the identity of the town of Bandung marked with the Tiger on the *gapura* Tiger also a representation of the West Java citizens who are often called the Siliwangi citizens on the *Gapura* II and III. On the other hand, on the *Gapura*, I advanced the heritage theme, which became the marker of the old city of Banda. The white colour on the three *gapura* strengthens the classic design in the time of Art Deco in Bandung.

The *gapura* communication strategy is based on semiotic analysis, that is, by choosing forms that are easily recognized by society. Forms that are identical to the Art Deco architecture and concept are then packaged through a material that supports the Art Deco style, which uses white. The gate marks the historical events of the Dutch invaders in Indonesia, especially the city of Bandung. So, the strategy of the *gapura* Bandung is to advance the aspects of succession (as a reminder of the moment) that is the Dutch colonization. The other side also shows the identity of the town of Bandung with the presence of the tiger symbol, which represents Siliwangi. So, there are two themes that are presented at the gate in the city of Bandung, which are the success and the identity of the town of Bandung.


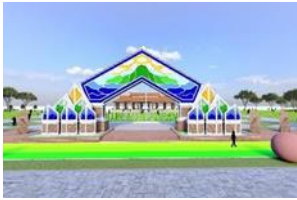
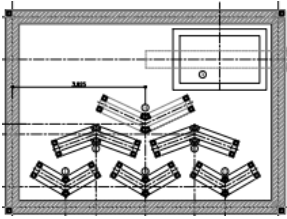
3. *Gapuro Alun-alun* Subang [31].

The existence of *alun-alun* in a city territory has a very important meaning because the *alun-alun* are a reflection of the power and exhibition of the government of a region. One of the policies of Pemda Subang in paying attention to the public space that is in it is district *alun-alun* so that revitalization is carried out; this is because the existence of *alun-alun* has to mean that should be paid attention by all sectors so that it is a characteristic and pride of the region. The designers of the *Gapura alun-alun* (Figure 8) of Pemda Subang, the typology of the *gapura* refers to the vision of the mission of Ruhimat as Head of District with its jargon of JAWARA, which is Special and Welfare, should be the foundation and spirit of every construction in the entire territory of Subang district. The *Gapura Alun* is a node of Subang natural discovery that extends from the south as a high plain to the north as the coast of Java Island. It contains abundant natural resources, so the potential becomes a source of hope for special priority and well-being.

**Figure 8** *Gapura Alun-alun* Subang [31]

Generally speaking, the Gapura of Subang alun-alun has three main parts, namely the Head of *Gapura*, *Gapura* Body and *Gapura* Wings. These three parts have design meanings, respectively. Contemporary concepts are present while removing the traditions by embodying them in visual images, but the distinctive characteristics of Nusantara culture remain in use. Analyzing *gapura alun-alun* Subang using three aspects of semiotics: representation, meaning, and user (representan). (Table 5)

Table 5. Gapura analysis in the semiotic framework [31]

No	Representation	Representan	Meaning
1		The head of the <i>Gapura</i> is triangular, and the top of the triangle is the highest.	gratitude to God
2		The four-square-shaped <i>gapura</i> body becomes a heavy load concentrated on the <i>gapura</i> head, so the body construction uses concrete and red bricks to cover the column. Exposed red brick is a local culture	It means supporting the image of subang culture.
3		The wing shape of this <i>gapura</i> is dominated by a triangle, and is structured to form a three-dimensional.	The third row represents the three elements: God, Human, and the Universe.

Alun-alun Gapura Subang has a very close meaning with nature as a potential that is cultivated and used by the Subang community, so it will not be freed from that potential. Such potential is a typology of the Subang world, from the north coast to the high plains or mountains in the south that are unique and rich on their own. *Gapura* Subang square is a presence of nature, society, and Subang culture. The concept of the *Gapura* build blends traditional and modern flavours that have the meaning of philosophy as contemporary architecture, seen from the materials used.

The *gapura* communication strategy is based on semiotic analysis, that is, by choosing forms that are easily recognized by society. Triangle forms are forms that are identical to mountain forms (local subang potential) or forms which lead to the concept of verticality. (Relationship between human and God). In addition, the *gapura* Subang is also launched by the vision of the Bupati Ruhimat mission with its jargon of JAWARA, which is Jaya Istimewa and Sejahtera, must be the foundation and spirit in every construction in the entire territory of Subang district. Such a concept is then packed through a material that has a modern flavour. So, the strategy of the *gapura* Subang is to dig up the local, religious, and national identity of Indonesia, which is packed with modern flavours.

Based on the results of semiotic analysis of *gapura*, the communication strategy used by *gapura* has three themes. First theme is the theme of the locality (culture) The topic of locality with the advancement of the culture that has developed and become the habits of the community around it. Myths, philosophical values, growing beliefs in society. A culture that becomes a habit, makes it easy for people to understand and understand the signs delivered in the *gapura*. The myth of the leader as a message to the people. The

cultural coverage is not only limited to the present but also the culture of the past (Pra Islam) that is still the belief of the people, re-emerged in the *gapura* as a reminder and preservation of it. Second theme is the theme of history is to advance the forms associated with the historical moment. History will become an important part of the region so that the themes behind history will be easily understood by the people. Third theme is a promotion theme is to advance the potential of localities that can be used as the value of sale and promotion of a region. Promotion potential is in the form of natural beauty, cultural beauty, etc. In addition to the promotion associated with potential localities, *gapura* is also used as a symbol of government. The challenge of this promotion theme is even greater because it's not just the target of the local community or tourists to understand the signs on the *gapura*.

Based on the results of the analysis of the gate, it is found that the meanings that arise are motivated by local values and history. This is in accordance with the understanding that architecture is a system of signs. Even the smallest unit in architecture has a meaning that represents something else. Sometimes building materials that are considered to have no meaning turn out to have meaning. The meaning of architecture is not only in modern buildings but also in old buildings. The more signs that are raised, it can be concluded that the higher the cultural value of a civilization.

4. Conclusion

Architectural semiotics is the science that studies signs to communicate. Communicate with the observer and the surrounding area. There are three important aspects in architectural semiotics: User, representation, and meaning. So to be able to communicate through architecture must meet these three aspects.

Communication strategy in architecture is identifiable through visual and non-visual aspects. Visual (representation) Visual strategy is the strategy displayed that can be identified quickly and easily by the senses. Visual aspects have characteristics that are the identity of an architectural work. NonVisual (representative) Non-visual strategies are strategies that are influenced by the observer's understanding of the visual signs displayed. These non-visual aspects are largely influenced by personal, identity, cognitive and also related to the surrounding environment. (history, and culture etc).

The communication strategies of each architectural object vary. This depends on the purpose of the construction of the architectural object and other considerations. Based on the results of semiotic analysis (analysis of the three main components: representation, user, and meaning), the strategy of each gap can be traced differently. There is a *gapura* that promotes the theme of culture because of the rise of the values of nobleness, myths, and philosophical values that are growing in society. There is also the *gapura*, which promotes a theme of persecution as a reminder of historical moments or events. Because the *gapura* serves as the entrance to the heritage area. So the communication strategy is determined by the purpose of making the *gapura* and is also influenced by the environmental conditions. The last one is a *gapura* that aims to promote information about the potential of an area, both natural potential and cultural.

Communication in architecture is important because the sign on an architectural work essentially carry the mission of the designer. It is not easy to interpret meaning. Finding the meaning requires a form of careful analysis that takes into account all architectural aspects.

This analysis is easier because it can rely on limited information and further requires the intuition of the analyzer in doing so. Indeed, not all signs can be known in meaning or in accordance with the intentions of the sign-maker. But that is where the specialty of signs in architecture lies, where everyone has the freedom to interpret an existing work. This diversity will become a richness for architecture.

5. Acknowledgment

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6. Conflict of Interest

The authors whose names are listed below certify that the manuscript does Not have a conflict of interest.

Wiwik Dwi Susanti

This statement is signed by all the authors to indicate agreement that the above information is true and correct

(a photocopy of this form may be used if there are more than 10 authors)

Author's name (typed)

Author's signature

Wiwik Dwi Susanti



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