

Implementation of Place Identity in Airport Architecture – Cases of Study: Yogyakarta International Airport, Kulon Progo & I Gusti Ngurah Rai International Airport, Bali

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Abstract: Airports have a role to represent identity related to where the building is located. Airports have obligations, especially in terms of their hierarchy as "gates", to provide an understanding of the identity of places for visitors. After research, especially international airports in Indonesia, place identity is something that is not considered. This shows the existence of the issue of "placelessness" in airport buildings. In addition, there has not been much research explaining the important relationship between place identity and airports, including how to implement areas, aspects, and what place identities can be used to strengthen identity. This study uses two international airports. These two airport precedents were chosen in accordance with the airport precedent study table in Indonesia, which concluded that these airports have a more prominent identity principle compared to other international airports. The results of the study show that the most important and easy-to-use aspects are symbolic shapes and territorial shapes in the regional area. While the areas that are required to use place, identities are circulation in and out of the airport area, departure lounge, block plan, arrival hall, arrival hall to VOA & Baggage claim area, and exit hall.

Keywords: Airport, place identity, implementation.

1. Introduction

An airport is a certain area located on land or in waters that can be used for the arrival, departure and movement of aircraft (Annex 14 of the International Civil Aviation Organization). The important statement in this sentence can be understood, that the airport functions as a place for arriving and departing visitors, making the airport a gateway for visitors between regions. In addition to the meaning of Annex 14, there is a sentence in the regulations for the National Airport arrangement which states the location of the airport. "...to pay attention to harmony and balance with local culture and other related activities at the airport location". (Regulation of the Minister of Transportation of the Republic of Indonesia PM 39 of 2019 National Airport Order, Article 30 paragraph 1C) "Airports are gateways to various countries/regions, the shape of the terminal building can provide characteristics or identity or visual character for the airport area and provide beauty." (Titik

Widiyastuti & Ririk Winandari, 2020)

In relation to this statement, the airport terminal has a role to represent/express visitors first impressions of an area, especially in the realm of architecture. In addition, airports have obligations, especially in terms of their hierarchy as "gates" for entering and leaving areas by air, and also to provide an understanding of the identity of places for visitors. This also relates to architecture which aims as a medium or tools to convey messages including place identity. However, there has not been much research explaining the important relationship between place identity and airports, including how to implement areas, aspects, and what place identities can be used to strengthen identity effectively.

It should be noted, this research realizes that there are rules or standards that limit the application of place identity, so that the application of place identity is not considered as a priority for some designers. However, it should be remembered that identity plays an important role in the formation of the nation's character, becomes a binder and a characteristic that differentiates Indonesia from other countries. If over time this identity fades, then there will be no attachment between society and architecture, and all designs produce universal designs.

2. Literature Study

A. Place Identity

Before discussing identity, meaning becomes an inseparable part of identity, because identity can be one of the "meanings" expressed, especially in architecture. Meaning according to KBBI is defined as "meaning" or "meaning". The meaning has a surplus meaning and a double meaning (Ricoeur, 2021: 99-101 in Ashadi, 2018), while Jencks defines it as doubly-coded (1977: 5-6).

Furthermore, the notion of place identity is explained by Proshansky (1978) who introduces place identity as "a dimension of self that defines an individual's personal identity in relation to the physical environment through a complex pattern of ideas, feelings, values, conscious and unconscious

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goals, preferences, skills, and behavioral tendencies that are relevant to a particular environment” (Proshansky, 1978 p. 155). Kamal A. Arif, (2008) also explains that identity is based on present reality, but still maintains its uniqueness so that it has its own uniqueness.

Tuan (1997) wrote that physical space is a place when individuals are meaningfully bound by geographic location. Place is a unit of space that has a certain meaning, rules of behavior, and physical form (Tuan, 1977). Gieryn (2000) also describes several aspects and characteristics related to place, including: (1) Geographical location; (2) Physical parameters; (3) Identity in nature is related to meaning and value. In addition to Gieryn, Canter in 1977-1979 developed his theory of "Psychology of Place" which stated that place is seen as a product of physical attributes, conception and human activity.

B. Place Identity Classification

Journal, Shao, Y., et al (2017) explained that identity can be divided into 4 classifications, namely: (1) National Identity which is used to indicate the characteristics/identity of the country, (2) Regional Identity/ Regional Identity which is used to indicate the characteristics/identity of a province or a minority country, (3) Urban Identity which is used to indicate the characteristics/identity of a city, and (4) Local Identity which is used to indicate the characteristics/ district identity. (Oktay, 2015 in the journal Defining Local Identity, 2017). The identity of this place will play an important role in knowing the aspects that can be used by the airport.

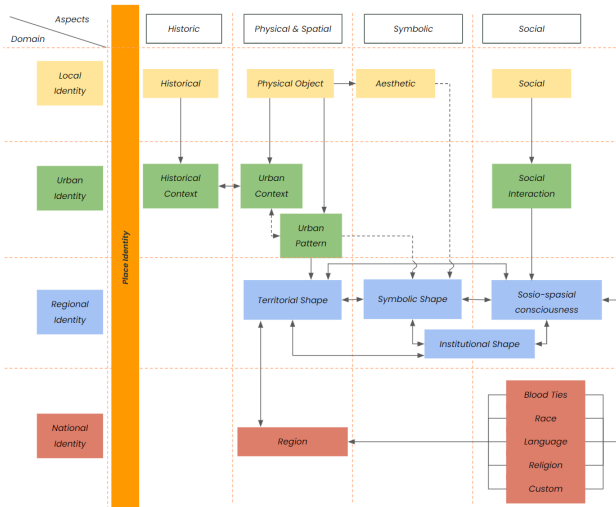


Fig. 1. Place Identity Classification

Source: Shao, Y., Lange, E., Thwaites, K. (2017, p. 4), with modification from author

3. Methodology

This research was conducted by analyzing two international airports that have good place identities, which are then analyzed regarding the objects of place identity used. The two airports are Yogyakarta International Airport in Kulon Progo and I Gusti Ngurah Rai International Airport in Bali. The research method includes qualitative research with an analytical approach, namely descriptive and interpretive. Descriptive is done by collecting and explaining data, starting from the

elaboration of place identity, airport architecture, applicable regulations related to airport development. Descriptive is a method used to provide an overview of the object of research through the data collected, according to Sugiono (2009:29). This causes this research to have an interest in identifying and seeking place identities at airports in the form of design guidelines.

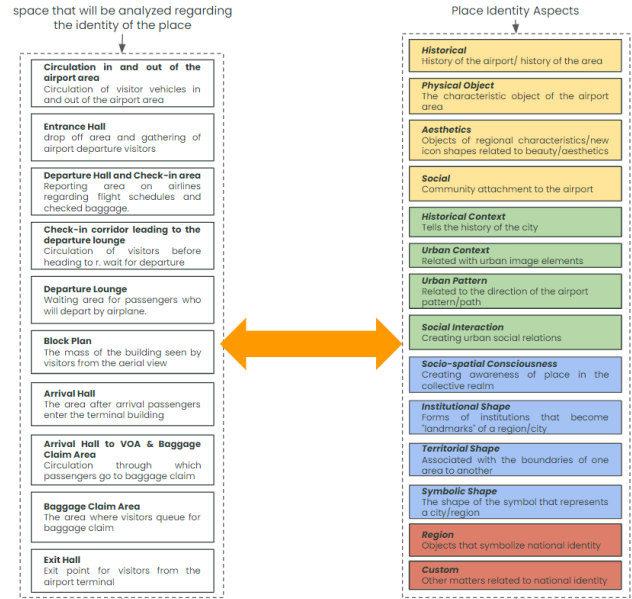


Fig. 2. Conceptual framework

The analysis was carried out by looking at references to the application of place identity attempted by Yogyakarta International Airport (YIA) and I Gusti Ngurah Rai Airport, Denpasar Bali. These two airport precedents were chosen in accordance with the airport precedent study table in Indonesia, which concluded that these two airports have a more prominent identity principle compared to other international airports. Each object that is identified as a place identity will be analyzed regarding its referential identity, which is then identified in the placement of place identity, according to its architectural aspects and domains.

4. Results and Discussion

The analysis was carried out by looking at references to the application of place identity attempted by Yogyakarta International Airport (YIA) and I Gusti Ngurah Rai Airport, Denpasar Bali. These two airport precedents were chosen in accordance with the airport precedent study table in Indonesia, which concluded that these two airports have a more prominent identity principle compared to other international airports. Each object that is identified as a place identity will be analyzed regarding its referential identity, which is then identified in the placement of place identity, according to its architectural aspects and domains.

A. Circulation In and Out of the Airport Area

1) Yogyakarta International Airport

Tandha Cihna Sasmitawalya: Tandha Cihna Sasmitawalya is a symbolic fort which functions to demarcate one area from another. This symbol is in accordance with the realization/existence of the territorial area of the airport. Altman (1975) says that territoriality is always related to personalization which is seen through signs (concrete/physical related to occupancy, or symbolic (non-physical) related to place attachment (Brower, 1976). The roof of Semar Tinandhu is commonly used at the gates of the Yogyakarta Palace (Kraton Ngayogyakarta). In this case, Kraton Ngayogyakarta is an institution that is already attached to the identity of Yogyakarta, so that the roof becomes a marker of the authorized institution in the airport area (institutional shape). In accordance with this description, it can be said that these symbols are related to each other, between boundaries (territorial shapes) and symbolic shapes.

Hameyu Hayuningrat Statue: The statue of Hameyu Hayuningrat is not just artwork, but has a deep meaning specially designed for Yogyakarta International Airport and DIY. Therefore, this symbolic form is at the planning level – conceptually (Astakhova, 2020). Hamemayu Hayuningrat is playing a Javanese female character, which involves not only acting as Yogyakarta identity, but representing other Javanese people around the Special Region of Yogyakarta. The Hameyu Hayuningrat statue can become a symbolic shape for visitors of the airport area.

Replica of Gunungan: Gunungan is one of Yogyakarta's wayang arts that is most widely known by the wider community. This symbolic form enters the level of imitation and spatial level - conceptual (Astakhova, 2020). It is said to be imitation because this form adopts the shape of the gunungan in wayang art, while the spatial level - this conceptual depicts a mountain that tapers upwards, classifying its design which relates to the context of the universe, which relates to divinity. Gunungan is one of the important ornaments in wayang performances, not only for the city of Yogyakarta, but also plays an important role for Javanese society, which can be classified as a regional identity. The Gunungan object becomes a symbol/symbol of Javanese art which can be classified in symbolic shape.

Replica of Bale Kambang: Bale Kambang is a building belonging to the Ngayogyakarta Palace, which was used as a bath for the wife of the King of Yogyakarta. Bale Kambang is now a typical Yogyakarta building, so it enters into a symbolic shape with a level of imitation. This is because the building has a form that is almost similar to the original building. Bale kambang is in the airport area and there are two of them, located on the left and right of the vehicle circulation, before entering the YIA airport terminal building. Bale kambang at the airport was inspired by the Pesanggrahan building in Ambarukmo, and was attached as part of the power of the Kraton Ngayogyakarta. This explains that the building reflects the institutional shape in the realm of regional identity.



Fig. 3. Collection of place identities in the circulation in and out Yogyakarta International Airport area

(Source: a collection of images from several sources)

2) I Gusti Ngurah Rai International Airport

- **I Gusti Ngurah Rai Statue:** Before entering the airport terminal, there is a statue of the national hero I Gusti Ngurah Rai. The statue provides an explanation of national identity featuring Indonesian heroes, so that it is included in the national realm, which still leads to regionalism, which is where I Gusti Ngurah Rai came from and was born in Bali. This symbolic shape is included in the realm of conceptually – planning level in Astakhova (2020).
- **Ornament of Kekarangan Taman Ngurah Rai Airport:** Karangan ornaments are Balinese decorative ornaments that resemble animal shapes. This area is located in the airport area, in the form of a park equipped with commercial media for advertising needs. Shellfish is a traditional decoration that can be found in Bali, where each symbol has its own meaning. Therefore, this ornament is entered in a symbolic shape.
- **Aksara Bali I Gusti Ngurah Rai Airport:** Like Java, Bali has its own script (*aksara*). When entering the airport area, you can see Balinese *aksara* which reads I gusti Ngurah Rai. This article can provide an explanation of the characteristics of writing and language, when entering and leaving the airport area. The presence of Balinese *aksara* that is presented makes visitors aware of the differences in writing characters in each region. Make visitors aware that the province of Bali has its own boundaries, which causes this section to enter into a territorial shape in the regional realm.
- **Murdha at Bali Rooftop:** The distinctive feature of the Balinese roof is indicated by the presence of Murdhas located at each end of the roof. Murdha ornaments in Bali can be found on the tops of traditional Balinese buildings which have pyramid-shaped roofs. Most murdhas are found in public settlements, even in sacred areas of Balinese buildings. Murdha is a symbol that becomes the identity of Bali, and has meaning in it. Therefore, murdha symbolizes a symbolic shape in the regional realm.



Fig. 4. Collection of place identities in the circulation in and out I Gusti Ngurah Rai International Airport area

(Source: a collection of images from several sources)

B. Entrance Hall

1) Yogyakarta International Airport

- Modification of Plengkung Yogyakarta: Yogyakarta has a plengkung that has been around for a long time, which used to function as a "gate" for entering and leaving the Jeron Beteng area around the Kraton Ngayogyakarta, which was guarded by soldiers. Today, plengkung remains a symbolic form and character of DIY. Related to the symbolic meaning of plengkung, this plengkung also provides a territorial shape for passengers who want to enter the terminal building, to be able to know public boundaries, with limited restrictions (restricted). In addition to the symbolic shape, the plengkung at the airport also provides knowledge about symbols that are built and related to the institutional shape of the Special Region of Yogyakarta.
- Batik Kawung Roof: The Kawung Batik motif is a Yogyakarta motif, and is the main concept in the airport design. The modification of the kawung batik pattern can be identified in place identity, because it is considered to represent the Special Region of Yogyakarta. This kawung batik is included in the symbolic shape at the Graphic characters level which has an identity meaning in it.
- Replica of Gumuk Pasir: Gumuk Pasir are one of the natural destinations in Bantul Regency, DIY which are symbolized through graphic characters. Sand is symbolized through geometric shapes, forming dynamic lines like sand, like in the picture above. The shape of the line, which is increasingly sloping, can be likened to a large picture of sand in a sand dune. Sand dunes are located in Bantul Regency, becoming a new natural destination in the Special Region of Yogyakarta. YIA Airport tries to strive for a symbol of natural characteristics at the airport, which makes this search for identity enter into a symbolic shape in the realm of regional identity.
- Replica of Lentera Jogja: City image formation is divided into four, namely: (1) Natural Setting; (2) Settlement patterns; (3) Vegetation; and (4) Manmade elements (Berry, 1980: 17-18). In this manmade element there are several elements that form visual characters, one of which is street furniture. Lantern Jogja as an element of street furniture that is part of the urban/urban context. This Jogja lantern is located in the departure hall to the departure waiting room. This explains that the lantern is one of the furniture that is characteristic of Yogyakarta in the realm of urban identity.



Fig. 5. Collection of place identities in entrance hall, Yogyakarta International Airport area

2) I Gusti Ngurah Rai International Airport

- Gayor at the entrance of departure visitors: Gayor in the province of Bali is a decoration that exists before entering the entrance. The decoration is useful for greeting visitors, giving a feeling of happiness with festive decorations. The Bali Gayor airport has a large scale, which functions as the "mouth" of the entrance to the departure area of the I Gusti Ngurah Rai International Airport terminal. Gayor has a meaning in its physical form. This gayor has a symbolic shape meaning which makes this search for identity enter into a symbolic shape in the realm of regional identity.
- Kayon Bali: Balinese kayon can be seen as having a similar meaning to the gunung which is characteristic of Javanese art. In Bali, there is a kayon which plays an important role in Balinese wayang. In wayang, this kayon has the meaning of opening and closing a story in a performance. This modification of the kayon has become a symbol of the characteristics of Balinese art, which in turn has become the identity and symbolic meaning of Bali.
- Replica of Bale Kulkul: At the airport, there are 10 vertical bale kulkul, which are five on the left side and the right side of the building. Bale kulkul is often found in traditional Balinese buildings and has become an identity and has important meaning for the Balinese people.



Fig. 6. Collection of place identities in entrance hall I Gusti Ngurah Rai International Airport area

(Source: a collection of images from several sources)

C. Departure Hall and Check-In Area

1) Yogyakarta International Airport

- Replica of Gumuk Pasir in Check-In Area
- Kawung Batik Motif Head of Columns and Skylights: The column heads at the Yogyakarta Kulon Progo airport terminal, from the departure area to the departure waiting room, are equipped with kawung batik motifs. This kawung batik can become a motif, which can be applied to elements of the scope of the building, such as building coverings, wall motifs, floor covering motifs, and so on. This motif becomes a symbol that makes kawung batik one of the most widely understood icons by ordinary people, which can be identified as a symbolic shape in the realm of regional identity.
- Yogyakarta Carved Paras Stone: Paras stone is a painting carved on natural stone. This method has been around since prehistoric times, where people told stories or made works with carvings on stones, for example found in temples or inscriptions. Jogja sandstone is well known, both in the Yogyakarta area

and on a regional scale. Sandstone can be a symbolic shape that represents the Special Region of Yogyakarta, which can be used in airport building.

- Using of Local Language "Sugeng Tindak" on Commercial Signage; The description of the commercial marker at the airport means "Sugeng tindak" means "goodbye". The existence of this language implies that language is one of the elements of identity, and becomes a boundary (territorial) in a non-physical form. In addition, the existence of commercial markers that include language can also increase a sense of awareness (socio-spatial consciousness) in social life.
- Folklore "Hastabrata" in Relief Craft: Territoriality has characteristics that aim to determine the extent of ownership through the marking of spaces/places, which are controlled by an individual or group both concretely/real (physically) and/or symbolically. (Fermanto Lianto, Y. Basuki Dwisusanto, 2015). One of the non-physical symbolic/psychological aspects is folklore, stories made according to the beliefs of each region, become an ownership for each region. Hastabrata is one of the gates that tells about folklore in its carvings, so it is included in the place identity section. This discussion of the Hastabrata reliefs tells of folklore about the Javanese leadership principles of Hastabrata. This story is more often heard on the island of Java. This limitation explains the territorial shape through stories that are depicted through relief craft media.

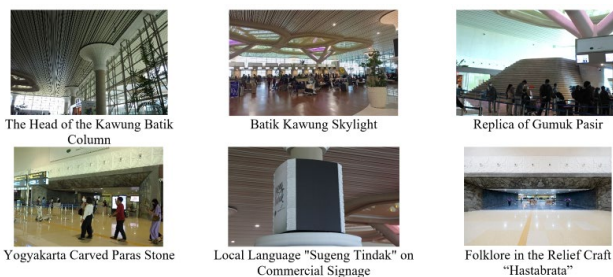


Fig. 7. Collection of place identities in Departure Hall and Check-In Yogyakarta International Airport area

I Gusti Ngurah Rai International Airport it is indicated that there is no place identity in check-in area.

D. Check-in Corridor Leading to the Departure Lounge

- Yogyakarta Carved Paras Stone
- Lentera Jogja
- Replica of Regol Gadhung Mlati: Regol Gadhung Mlati is located and owned by the Kraton Ngayogyakarta. Prince Mangkubumi or Sri Sultan HB I, from the Ambarketawang Guesthouse, entered the palace for the first time through this gate. This indicates that this gate will provide a symbol of institutionalization in Yogyakarta. At airports, regol replication is related to its function as an international gate, before entering the departure lounge. In addition, the gate has a symbolic meaning of "entry gate", so

that it is included in a symbolic shape and is at the level of imitation, due to the shape and addition of ornaments imitating Regol Gadhung Mlati. Regol Gadhung Mlati is a Karton "gate" that makes this object attached to the Kraton of Yogyakarta, so this regol is related to power/Institutional Shape. With this meaning, Regol Gadhung Mlati can be identified as a symbolic shape in the realm of urban identity.



Fig. 8. Collection of place identities in Departure Hall and Check-In Yogyakarta International Airport area

1) *I Gusti Ngurah Rai International Airport*

Modification of Bale Kulkul: There is a bale kulkul modification in the retail area at the airport terminal. These artworks look towering, with a clock showing the time in the middle. Similar to the bale kulkul described above, this art installation was inspired by the bale kulkul, which has become one of the identities of Bali. This symbolic shape is included in the imitation level, which modifies some of the bale kulkul architecture.



Fig. 9. Modification of Bale Kulkul in Check-in corridor leading to the departure lounge

2) *Departure Lounge*

Yogyakarta International Airport

- Kawung Batik Motif Head of Columns
- Yogyakarta Carved Paras Stone
- Lentera Jogja
- Bedhaya Kinjeng Wesi Statue: Bedhaya Kinjeng Wesi statue is not just artwork, but has a deep meaning specially designed for Yogyakarta International Airport and DIY. Therefore, this symbolic form is at the planning level – conceptually (Astakhova, 2020), where this statue has a conceptual design in its design. This Bedhaya Kinjeng Wesi Artwork tells of a symbolization specially made for Yogyakarta International Airport, providing a focal point in the departure lounge, starting from the material to the colors used. This is related to the realm of local identity, where this statue is specifically designed for YIA airport, and has to do with aesthetics/aesthetics functions.
- Artworks "Jogja on the movie": 'Jogja On The Movie' tells the story of the journey and development of the city of Jogja, Kulon Progo and the Special Region of

Yogyakarta (DIY) in general. This development is not only felt physically, but also affects the culture and lifestyle of DIY residents. This artwork tells about the journey and development of Yogyakarta, which is related to the historical context. The historical aspect can be identified as entering the historical context aspect which is in the realm of urban identity.

- Replica of Pasar Kotagede: Brand (1998) discusses that space used for social interaction has a complex design. This process requires an evaluation of personal and cultural characteristics, spatial characteristics, perceptions of space and social relations in society. This modification, which was inspired by Kotagede Market, has a connection with social relations in the community. In addition, it is reinforced by the production of space proposed by Lefebvre (2004) which explains the "lived-space" that occurs as a result of social relations in the form of active interaction and communication in all directions. The cultivation of this identity is complemented by a front gate which resembles Pasar Kotagede in its original form, and is included in the realm of urban identity.
- Relief Craft Desa Glagah, Desa Kebonrejo, Desa Palihan, Desa Sindutan, Desa Jangkar: This Relief Craft enters into the realm of local identity, where the artworks here tell the history of the villages which are now the Yogyakarta airport area. The description of history includes historical elements, provides knowledge about the situation, and symbols of figures that reflect the nature/character of the village community.



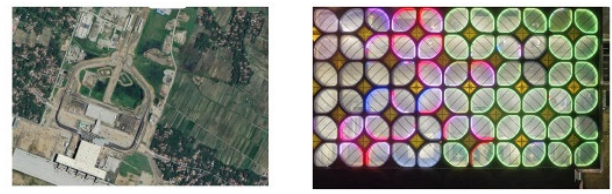
Fig. 10. Collection of place identities in Departure Lounge Yogyakarta International Airport area

I Gusti Ngurah Rai International Airport: It is indicated that there is no place identity in the departure lounge

3) *Block Plan Yogyakarta International Airport*

- Gunung shape made of vehicle circulation
- Batik Kawung Roof: This kawung batik has become a motif that covers the mass of airport buildings. These motifs provide an interesting view for airplane passengers. This motif becomes a symbol that makes kawung batik one of the most widely understood icons

by ordinary people, which can be identified as a symbolic shape in the realm of regional identity.



Gunungan shape that can be seen from above Kawung batik pattern roof

Fig. 11. Collection of place identities in Block Plan Yogyakarta International Airport area
(Source: a collection of images from several sources)

I Gusti Ngurah Rai International Airport

The shape of a limas roof with a Murdha motif: The roof with the Murdha motif at each end of the pyramid roof is a sign of identity efforts being made. The existence of these roofs, accompanied by the bale kulkul on the side of the building, is one way to show the presence of Balinese architecture mixed and matched with the modern I Gusti Ngurah Rai international terminal. The Balinese roof is known for its pyramid roof and additional murdha ornaments at each end of the roof. Viewed from the aerial view, the roof with this distinctive ornament gives a Balinese atmosphere from the aerial view.



Fig. 12. Limas roof with Murdha Motif on Block Plan I Gusti Ngurah Rai International Airport

4) *Arrival Hall Yogyakarta International Airport*

- Art Installation "Pangeran Diponegoro": The application of Prince Diponegoro has proven to be a form of striving for place identity in the realm of national identity. Prince Diponegoro is known as a national hero who contributed to the Java War, which entered the regional territory.
- Relief Craft Babat Alas: T10. The physical spatial effort located in the arrival hall depicts folklore engraved on the relief craft. The story described is more widely understood and understood by the Javanese people. Folklore enters into the realm of regional identity, because each region has its own story/history, and makes it included in the territorial shape.
- Yogyakarta Carved Paras Stone
- Art Installation "Desa Sindutan": This object is related to the realm of local identity, because it describes a village that is now an airport area. The pursuit of local identity is carried out by using the symbols of Sindutan Village. These Sindutan symbols are characteristics of physical objects, each of which has an important symbolic meaning, as shown below.
- Ceramic Floor with Batik Kawung Motif: This

ceramic floor covering is at the front of the arrival hall. This ceramic is a spotlight that can be seen, reflecting the concept of the airport, starting from the roof, skylights, to the floor covering. As previously explained, this motif is one of the most widely understood icons by the general public, which can be identified as a symbolic shape in the realm of regional identity.



Fig. 13. Collection of place identities in Arrival Hall Yogyakarta International Airport area
(Source: a collection of images from several sources)

I Gusti Ngurah Rai International Airport

- Singa Ambara Raja as a statue and carving on the main door/Gumendung: This symbol has a meaning in its form, which can be included in the realm of symbolic shape. this symbol comes from the people of Bali (Buleleng), this Singa Ambara Raja has the meaning of Pancasila in its physical form. Therefore, placing this statue at the front is to give a speech, and not forget to uphold Pancasila as the foundation of the Indonesian state, when world leaders enter the Kreta Bhawana Sanggraha building.
- Papatran/Keketusan carving on Angkul-Angkul: The images on the doors are identified as artworks containing various kinds of Balinese ornaments, one of which is papatran and kekutusana ornaments. The ornaments feature floral and leaf motifs that often appear on traditional Balinese houses and sacred areas. Carvings at the entrance in Bali have become a distinctive feature and are common ornaments in traditional Balinese houses. The existence of meaning in the depiction of the entrance becomes a symbolic meaning, which is related to the symbolic shape.
- Astalla Padma Bhwana Carving: The information on the side tells a story from Balinese folklore. Folklore is included in the non-physical (psychological) aspect of personalization, in which this personalization relates to the ownership/theory of an area. The above information is reinforced by the theory of attachment. (Brower, 1976). Apart from describing the territorial shape, furthermore, the information above is also related to the carving which has a symbolic meaning.
- Teratai Asta Dala as a Floor Covering Motif: The Asta Dala lotus as a floor covering symbolizes the meeting of the upper and lower worlds, which creates life. The Asta Dala lotus gives a symbolic meaning of the meeting of the upper and lower realms, having a divine relationship, in accordance with the symbolic shape at the conceptual – spatial level. The spatial level in question expresses the universe, the lower realms and

the upper realms.



Fig. 14. Collection of place identities in Arrival Hall I Gisti Ngurah Rai International Airport area
(Source: a collection of images from several sources)

5) Arrival Hall to VOA & Baggage Claim Area Yogyakarta International Airport

- Artwork “Glagah”, “Kebonrejo”, and “Jangkarán”: Memories of Glagah Village, Kebonrejo Village and Jangkarán Village, which are now airport areas, attended along the corridor leading to the baggage claim area. These artworks show that airports do not only focus on regional/urban identity, but also add to the realm of local identity. The description of this artwork depicts the life and history of Glagah Village. The reference to the identity of this painting leads to historical aspects in the realm of local identity.
- Artwork “Among Tani Dagang Layan”: This artwork describes the social interaction that occurs during the village community parade on market day. The painting Among Tani Dagang Layan depicts a social activity carried out by the Kasawsan people of the Special Region of Yogyakarta. Putting forward in the depiction of artwork at the airport into the classification of social interaction in the realm of regional identity.
- Using of the Regional Language "Sugeng Rawuh" in Commercial Signage: The description of the commercial marker at the airport means "Sugeng rawuh" which means welcome. Commercial sign can be one of the media to show place identity. Rubenstein (1992:35) says about the four main functions in signage, one of them is commercial sign. This commercial sign can not only be used in urban areas, but can also be used on the inside of buildings. In addition, the existence of commercial markers that include language can also increase a sense of awareness (socio-spatial consciousness) in social life. The Javanese language signals the boundaries of the territorial shape, that visitors are currently on the island of Java. In addition, this symbol can provide a "signal" of socio-spatial awareness of visitors in using language.



Fig. 15. Collection of place identities in Arrival Hall to VOA & Baggage Claim Area Yogyakarta International Airport area
(Source: a collection of images from several sources)

I Gusti Ngurah Rai International Airport

- Balinese Barong statue with Balinese Poleng patterned cloth: There is an area that has a barong statue with the right and left sides equipped with poleng cloth which is a typical Balinese motif. Poleng cloth has a function to decorate sacred areas and statues, which are considered to have spirits. While the barog is symbolized as a leader of strength to conquer evil. Barong is a Balinese mythological animal, in the form of a lion with a philosophical meaning as a symbol of benevolence and protection. Poleng cloth also has a symbolic meaning as stated above. There is meaning in making this art installation part of a symbolic shape.
- Bali Demographic Map: The Bali map depicts the boundaries and demographic features of Bali as a whole. This limitation includes place identity in the regional realm, and symbolic meaning as part of a symbolic shape that is at the level of graphic characters.
- Column with Rattan Ornament: Rattan is a material that is often used in Indonesia and produces 85% of the world's rattan needs from Indonesia (Jasni et al., 2012 in Kalima & Jasni, 2015). Rattan is the identity of Indonesia, so that it is included in the national identity in the realm of customs, such as material.
- Artworks: Palembang, Instalasi Seni Konstruksi Semesta, Instalasi Seni Paradise Scape, Instalasi Seni Atelier Seni, Instalasi Seni Wana Rupa, Instalasi Seni Mataya Gate. These artworks depict the face of Bali, using distinctive symbols. Therefore, these artworks are classified as symbolic shape
- Papatran/Keketusan: This pepatran is on the wall of the building enclosure. The placement is to add a place identity to the circulation of airport visitors who want to go to the baggage claim area. This pepatran/keketus ornament can represent Balinese ornaments, so that it enters the realm of symbolic shapes.

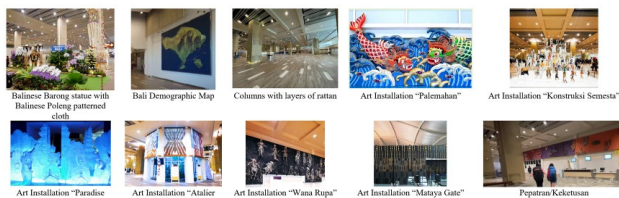


Fig. 16. Collection of place identities in Arrival Hall to VOA & Baggage Claim I Gusti Ngurah Rai International Airport area (Source: a collection of images from several sources)

6) *Baggage Claim Area*

Yogyakarta International Airport

- Yogyakarta Carved Paras Stone
- Using of the Regional Language "Sugeng Rawuh" in Commercial Signage
- Art Installation "Tetanduran": Each element that belongs to this tetanduran has its own meaning, starting from the supports, leaves, coloring, and fruit

symbols used. The referential description above causes Tetanduran to enter a symbolic shape at the conceptually-planning level, namely symbols that are made through concepts and utilize building designs.



Fig. 17. Collection of place identities in Baggage Claim Area Yogyakarta International Airport area

I Gusti Ngurah Rai International Airport: It is indicated that there is no place identity in the departure lounge

7) *Exit Hall*

Yogyakarta International Airport

- Lawang Papat: Inspired by the Baluwarti Kraton fort in Yogyakarta, this exit hall is a "gate" to the capital city and the Kedaton where it is the center. This meaning makes this object a landmark/symbolic shape for life outside the airport. Based on this explanation, Lawang Papat is classified in the realm of urban identity.
- Replica of Taman Sari: Tamansari is essentially attached to the government of the Kraton Ngayogyakarta. Tamansari is also under the Yogyakarta Kraton. Therefore, the replica of Tamansari is classified on the aspect of Institutional Shape in the realm of regional identity. Apart from dealing with institutions, currently, Tamansari is an attractive tourist destination to be visited by tourists who come to DIY. Therefore, this replica can also be identified in a symbolic shape, to provide an understanding of one of the tourist destinations in the Special Region of Yogyakarta.



Lawang Papat Replica of Taman Sari
Fig. 18. Collection of place identities in Exit Hall Yogyakarta International Airport area

I Gusti Ngurah Rai International Airport

- Papatran/Keketusan
- Paduraksa/Kori Agung: Paduraksa is a gate that has a roof on top, and is often called Kori Agung. Kori Agung Bali is usually found in sacred areas, as a barrier, between the outer and inner areas. Kori Agung has meaning that to enter the innards (inner) area of the temple must be based on conditions that are clean, calm, and have united actions, words and thoughts to worship Ida Sang Hyang Widi / God Almighty. (I Gusti Ngurah Wiras Hardy, 2020). This modification of form has a meaning in it. One of these meanings is related to the boundary/territorial which describes the

Table 1
Conclusion of the analysis of the implementation of place identity in each airport space

No.	Area	Yogyakarta International Airport, Kulon Progo		I Gusti Ngurah Rai Airport, Bali	
		Scope	Identity Aspect	Scope	Identity Aspect
1.	Circulation in and out of the airport area	Regional Identity	Territorial Shape Symbolic Shape Institutional Shape	Regional Identity National Identity	Symbolic Shape Territorial Shape Region
	Implementation of identity aspects	<p><u>Territorial Shape – Physical & Spatial</u> Forms of identity that have meaning as 'boundaries'</p> <p><u>Symbolic Shape – Symbolic</u> Artworks - Symbols that have regional meaning - Statue - Ornaments in the area / park</p> <p><u>Institutional Shape – Symbolic</u> Architectural forms/installations associated with the authorized organization in the area</p> <p><u>Region - Physical & Spatial</u> Artworks, like a statue of a national hero</p>			
2.	Entrance Hall	Regional Identity Urban Identity	Territorial Shape, Symbolic Shape, Institutional Shape Urban Context	Regional Identity	Symbolic Shape
	Implementation of identity aspects	<p><u>Territorial Shape – Physical & Spatial</u> Forms with identity meanings that imply territorial boundaries of entry and exit</p> <p><u>Symbolic Shape – Symbolic</u> - Ornaments affixed to the scope of the building, for example the roof of the building - Building replicas with distinctive features - A symbol that shows one of the geometric shapes of a natural tourist destination</p> <p><u>Institutional Shape – Symbolic</u> Architectural forms/installations associated with the authorized organization in the area</p> <p><u>Urban context - Physical & Spatial</u> Street furniture like street lamps or chairs which have become part of regional identity.</p>			
3.	Check-In	Regional Identity	Symbolic Shape, Territorial Shape Socio-spatial consciousness	Indicated that there is no place identity in check-in area	
	Implementation of identity aspects	<p><u>Symbolic Shape – Symbolic</u> Ornaments that are in the scope of the building, ceiling, and/or roof/skylight of the building - Space filling elements such as plant pots with regional motifs</p> <p><u>Socio-spatial consciousness</u> Commercial sign using language that can be read and located on the building envelope elements</p>			
4.	Check-in corridor leading to the departure lounge	Regional Identity Urban Identity	Symbolic Shape Institutional Shape Urban Context	Regional Identity	Symbolic Shape Territorial Shape
	Implementation of identity aspects	<p><u>Territorial Shape – Physical & Spatial</u> There is a form that has an identity meaning as a transition from one area to another</p> <p><u>Symbolic Shape – Symbolic</u> Replica/modification of architectural forms that have regional characteristics</p> <p><u>Institutional Shape – Symbolic</u> Architectural forms/installations associated with the authorized organization in the area</p> <p><u>Urban context - Physical & Spatial</u> Street furniture like street lamps or chairs which have become part of regional identity.</p>			
5.	Departure Lounge	Regional Identity Urban Identity Local Identity	Symbolic Shape Urban Context Historical Context Social Interaction Aesthetics Historical	Indicated that there is no place identity in the departure lounge	

	Implementation of identity aspects	<p><u>Symbolic Shape – Symbolic</u> Replica/modification of architectural forms that have regional characteristics <u>Urban context - Physical & Spatial</u> Street furniture like street lamps or chairs which have become part of regional identity. <u>Historical context - Historic</u> Artworks that depict history in the urban realm, usually in the form of 2D paintings or 3D art installations <u>Social Interaction – Social</u> Atmosphere that can describe activities of social interaction, for example by buying and selling activities that have ties to the identity of the place. <u>Aesthetics - Symbolic</u> Artworks that explain the symbols of regional identity <u>Historical – Historic</u> Artworks that depict history in the urban realm, usually in the form of 2D paintings or 3D art installations</p>			
6.	Block Plan	Regional Identity	Symbolic Shape	Regional Identity	Symbolic Shape
	Implementation of identity aspects	<p><u>Symbolic Shape – Symbolic</u> Symbols, in the form of motifs, or ornaments characterizing the identity of places within a regional range</p>			
7.	Arrival Hall	National Identity	Region, custom	Regional Identity	Symbolic Shape
		Regional Identity	Symbolic Shape, Institutional Shape Territorial Shape		
		Local Identity	Physical Object		
	Implementation of identity aspects	<p><u>Region – Physical & Spatial</u> There are artworks in the form of art installations featuring national heroes from the area <u>Territorial Shape – Physical & Spatial</u> There is a form that has an identity meaning as a transition from one area to another <u>Symbolic Shape – Symbolic</u> Replica/modification of architectural forms that have regional characteristics <u>Institutional Shape – Symbolic</u> Architectural symbols that characterize the region, especially focusing on symbols of government or authorities that have become part of history <u>Physical Object – Physical & Spatial</u> The depiction of the area/life or knowledge about the area which is now being replaced by the airport area through the form of visual objects.</p>			
8.	Arrival Hall to VOA & Baggage Claim Area	Local Identity	Historical	National Identity	Customs
		Regional Identity	Social Interaction Symbolic Shape Socio-spatial consciousness Territorial Shape	Regional Identity	Symbolic Shape Territorial Shape
	Implementation of identity aspects	<p><u>Symbolic Shape – Symbolic</u> Focusing on the paintings along the corridor, which have various meanings <u>Sosio-spatial consciousness</u> The use of commercial signs written in local languages is one of the confirmations that there is a difference in language from the language visitors usually use. <u>Social Interaction – Social</u> There are paintings that depict social interactions that exist between people <u>Territorial Shape – Physical & Spatial</u> Reliefs and artworks in the form of paintings and/or sculptures that tell folklore and regional territories <u>Historical – Historic</u> History is shown through reliefs, regarding the life of the village community which has now changed its function to become an airport area <u>Customs – Physical & Spatial</u> The use of materials that are characteristic of Indonesia</p>			
9.	Baggage Claim Area	Regional Identity	Symbolic Shape Territorial Shape Socio-spatial consciousness	Indicated that there is no place identity in baggage claim area	
	Implementation of identity aspects	<p><u>Symbolic Shape – Symbolic</u> Artworks, with the use of regional symbols, become one of the dominant elements in place identity, including in the baggage claim area <u>Territorial Shape & Sosio-Spatial Consciousness – Physical & Spatial</u> The use of commercial signs written in local languages is one of the confirmations that there is a difference in language from the language visitors usually use.</p>			
10.	Exit Hall	Regional Identity	Institutional Shape	Regional Identity	Symbolic Shape
	Implementation of identity aspects	<p><u>Urban context - Physical & Spatial</u> Street furniture is part of the urban context. one example is urban decoration elements, street lamps, and chairs as part of the identity of the city <u>Symbolic Shape – Symbolic</u> Replica of one of the buildings that is part of the regional identity. <u>Institutional Shape – Symbolic</u> Architectural symbols that characterize the region, especially focusing on symbols of government or authorities that have become part of history</p>			

outer area with the inner area. In addition, the modification of this form also serves as a traditional symbol for Balinese sacred buildings, which can represent Balinese architecture at airports.

- Patung Dwarapala: This Dwarapala statue has a philosophical meaning to protect and protect the occupants that are in inside. Mimic/facial expression of the statue which is used is sometimes made creepy, to give warning to those who want enter, to guard against buildings that already have guards. Therefore, the statue is included in the realm of symbolic shape.
- Tembok Penyengker: The Panyengker wall has the meaning as "the boundary between the private/inner area and the public/outside area). Therefore, according to its function, Panyengker walls are identified in terms of territorial shape. In addition, this long wall is often found in traditional Balinese dwellings, which makes it a symbolic shape that can only be found in Bali. This symbolic shape is included in the level of associations, which have the same idea/function as boundaries and symbolic forms of Balinese fences. The purpose of the Panyengker wall at the Bali airport exit hall is to provide a boundary between the space inside the airport and the space outside the airport, which in this case is adjacent to the parking area.



Fig. 19. Collection of place identities in Exit Hall in I Gusti Ngurah Rai International Airport

(Source: a collection of images from several sources)

From the explanation above, it can be formulated regarding the domains and elements of identity aspects that can be applied to airport architecture, especially to spaces that are considered to have an important role in the implementation of place identity.

5. Conclusion

The occurrence of placelessness in the architecture of international airports in Indonesia caused by a crisis of place identity. The results of the study found place identity referentials that could make it easier for architects to apply place identity in Indonesia. One of the most important and easy-to-use aspects is the symbolic shape and territorial shape in the regional area.

In addition, it can be concluded regarding the referential aspects of mandatory and optional identities to be used as an implementation of place identities in airport architecture. The table below shows the areas and aspects that are required to implement place identity: (1) Circulation in and out of the airport area by implementing a territorial shape; (2) Departure lounge by implementing a symbolic shape; (3) Block plan by implementing symbolic shape; (4) Arrival hall by implementing

Table 2
Conclusion area and aspects of place identity to be implemented at the airport

			1	2	3	4	5	6	7	8	9	10	
1	Local	Historical											
		Physical Object											
		Aesthetics											
		Social											
2	Urban	Historical Context											
		Urban Context											
		Urban Pattern											
		Social Interaction											
3	Regional	Territorial Shape											
		Symbolic Shape											
		Institutional Shape											
		Sosio-spatial consciousness											
4	National	Region											
		Custom											
Notes:													
			Required place identity										
			Optional place identity										
Number description:													
1. Circulation in and out of the airport area													
2. Entrance Hall													
3. Check-In													
4. Check-In corridor leading to the departure lounge													
5. Departure Lounge													
6. Block Plan													
7. Arrival Hall													
8. Arrival Hall to Baggage Claim Area													
9. Baggage Claim Area													
10. Eit Hall													

symbolic shape and territorial shape; (5) Circulation arrival hall to VOA & Baggage claim area by implementing a symbolic shape; and (6) Exit hall by implementing a symbolic shape.

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