

Representation of Local Cultural Identity in the Entrance Gate Design of Yogyakarta International Airport

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ABSTRACT

Yogyakarta International Airport in Kulon Progo serves as both a gateway for travellers entering Yogyakarta and showcase of local cultural richness within its premises. This study explores how Javanese and Yogyakarta's cultural traits influence the architectural and decorative aspects of the airport's gates and inner spaces. The research employs qualitative methods, drawing on Relph's Place Identity theory, Stuart Hall's representation theory, Gadamer's hermeneutical theory, and Pierce's semiotic theory for visual studies. Through observations, interviews, and documentation, the study investigates how the integration of local cultural aesthetics preserves identity amidst globalisation's pressures. Findings highlight that the incorporation of Yogyakarta's cultural symbols, such as those from the Jogja palace, fosters a sense of place identity crucial to the airport's location. This integration not only represents the historical and social fabric of Yogyakarta but also aligns with the contemporary Jogja Renaissance movement, ensuring cultural continuity without succumbing to the homogenising forces of modernisation. By maintaining these cultural elements, the airport stands not just as a functional transit hub but as a symbolic link to Yogyakarta's rich cultural heritage. This approach safeguards local wisdom and identity, ensuring they

remain vibrant and relevant in a globalised context. The study underscores the importance of such cultural integration in public spaces, advocating for designs that resonate with local communities while welcoming global visitors, thereby enriching the airport experience with cultural depth and meaning.

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INTRODUCTION

Airports serve as gateways to various countries, regions, and cities. Airports play an essential role in establishing a feeling of place. They can design one-of-a-kind arrival and departure experiences that successfully connect the airport to the surrounding community's culture and environment. By establishing a *sense of place*, passengers are made to feel welcome in the region as they transit via connecting planes, through the airport, and into it. A strong regional message boosts the local tourism economy and promotes the success of local brands, stores, cafes, and restaurants (Cousins, 2014).

Like the new airport in Kulon Progo, Yogyakarta, known as the Yogyakarta International Airport (YIA), the aesthetic aspects of the building and interior convey a strong regional identity message. Based on the underlying notion of the Memayu Hayuning Bawana philosophy, the *Airport Planner* team transformed it into the Jogja Renaissance concept using Sri Sultan Hamengkubuwono X's thoughts. YIA Airport, as a reflection of Yogyakarta, incorporates Javanese and palace culture (Firdaus, 2017). The identity in question is a combination of artistic aspects from Javanese culture and the Yogyakarta Palace, which is located at YIA Kulon Progo Airport. One example is the presence of decorations on the airport's main entrance gate.

Gates were initially known as Gapura in the archipelago's cultural heritage civilisation, which refers to profane

architecture from the Hindu-Buddhist, Islamic, and colonial periods, as well as modern-era gates. According to Izza, the Big Indonesian Dictionary defines a gapura (gate) as a door. Ideal for entering the yard or garden. The gate is a component of the building that can mirror the interior and serve as a boundary that demonstrates the various natures and functions of space (Izza, 2021). According to Bambang Toko, there are 14 gates and 11 relief works that tell the history, culture, and arts of the Javanese people, as well as the story of the five villages impacted by the airport's presence (Al-Hakimi, 2020).

The presence of innovations in the design of entrance gates (Gapura) in architecture and interiors in Indonesia today demonstrates diversity affected by modern architectural forms and tailored to the archipelago's cultural riches. The increasing march of globalisation has a significant impact on Indonesian cultural identity. It can be argued that the presence of a touch of local culture in an aesthetic aspect of the airport's interior design as a public space can offer a *sense of place* that symbolises local cultural identity as well as the airport's location identity.

Previous research on YIA Airport, Pradana, in Local Wisdom. In Yogyakarta, according to his research, airports can become regional icons because they reflect life and cultural values inside society. The Special Region of Yogyakarta, often known as the City of Culture, contains a wealth of local knowledge that may demonstrate cultural identity at an airport.

Based on his study, findings, and debates, he concludes that (1) the airport is one of the media that can demonstrate the values of local wisdom in a region or location, and (2) that local wisdom is generated by societal ideology and historical and cultural values.

According to R.C. Permatasari's research, the airport gate is a key point of entry, and its design should reflect local culture and heritage. The study looks at architectural characteristics, materials, and symbols that represent Yogyakarta's cultural identity. The use of local wisdom improves the airport's cultural image and gives travellers a sense of space. In conclusion, YIA's gate area successfully portrays Yogyakarta's cultural identity, providing travellers with a memorable and authentic experience. The airport is more than just a transportation hub; it also honours the region's artistic and historical past.

Choirul Umom conducted research titled *Application of Metabolic Architectural Concepts in Yogyakarta International Airport Buildings*. YIA airport stated that in its research, it employs the concepts of the metabolic architecture idea, which allows for growth in response to user needs and changes in the space and shape of the structure based on purpose (Choirul Umom, 2022). At the turn of the century, Japan saw a remarkable development in the concept of metabolic architecture. The idea of combining nature and technology while preserving traditional Japanese knowledge (Widagdo et al., 2013). This is also reflected in the YIA airport's architectural concept, which combines nature and technology

while incorporating Yogyakarta's indigenous culture.

The current and prior studies on Yogyakarta International Airport Kulon Progo show a correlation in material objects. It is the same thing but with a different level of study. Using qualitative research methods, this study examines artwork pieces at Yogyakarta International Airport's entrance access gates. Relph's Place identity method approach, Stuart Hall's representation, and Gadamer's hermeneutical theory to understand the interpretation of meaning. Moreover, the results of the analysis use Pierce's semiotic theory approach for visual studies.

This study aims to examine how local historical and cultural factors can influence architectural design and ornamental components at the Yogyakarta International Airport's gates and internal entrance access. Data collecting approaches include observation, interviews, and documentation. One approach was an exclusive interview with the Kulon Progo Airport Branch Head and one of the Yogyakarta International Airport's art planners. It is hoped that the findings of this study will allow Yogyakarta's past cultural identity to undergo a new transformation in the spirit of the Jogja Renaissance concept of present-day cultural form without changing the essence of meaning as an immanent symbol as an attraction for the potential of local culture, preventing it from being lost or eroded by modernisation. As a result, Yogyakarta International Airport, as the subject of this study, is expected to serve as a resource for

ideas for building local cultural identity at other Indonesian airports. On this foundation, this magazine was established to develop improved ways for comprehending the meaning and value of signs that form architectural designs and interior elements at entrance access gates in the Yogyakarta International Airport building layout.

LITERATURE REVIEW

The Kulon Progo population was previously part of the Mataram Kingdom, and the current Kulon Progo district is the result of a combination of two districts. The Kulon Progo and Adikarto districts are part of the Kasultanan Ngayogyakarta hadiningrat and kadipaten Pakualaman (Cahyono et al., 2023).

As a result, Kulonprogo's culture is heavily influenced by the Ngayogyakarta Hadiningrat Palace. In this way, students become acquainted with Javanese customs and culture. The culture of inhabitants on Java's south coast, particularly in DIY province, differs significantly from that of residents in the north of DIY, on the slopes of Mount Merapi. Dances, village customs, and other traditions are unique. However, for people throughout Java (particularly those who were originally part of the Islamic Mataram empire), reverence for nature and the ground, as expressed in the Javanese adage *Memayu Hayuning Bawono*, remains the foundation of their life.

The Javanese philosophy "*Memayu Hayuning Bawana*" preaches the need for balance and harmony in life. This notion is derived from the Javanese language, which comprises three words: *Memayu*,

Hayuning, and *Bawana*. *Memayu* signifies life, *hayuning* means lovely and beautifying, as well as excellent and true, and *Bawana* refers to the globe or universe. Overall, "*Memayu Hayuning Bawana*" can be seen as living in truth and balance to attain peace in this world (Endraswara, 2013). This notion teaches that humans must maintain balance in all parts of their lives, including their relationships with nature, with other humans, and with their creator. This balance is crucial for life to run harmoniously and peacefully.

The concept of an imaginary line connecting the sea, land, and mountains extending from the north to the south has a profound connection to the way of life of Javanese citizens and the YIA airport vicinity inhabitants. A pavilion (as a metaphor) represents the mountain's status as the epicentre of the universe. Lombard (Sumalyo, 2015) asserts that numerous structures divided by tall walls and gates—representing distinct tiers within the cosmological system and serving as fortifications with both physical and spiritual fortitude—bear witness to the Hindu influence. Similarly, the ideologies and narratives of Wayang continue to influence the inhabitants of the DIY region, including those who reside in Temon District, Kulonprogo.

According to Gieryn, he explains several aspects and characteristics related to places, including (1) Geographical location, (2) Physical Parameters, and (3) Identity, which is related to meaning and value (Gieryn, 2000). Meanwhile, according to Canter's theory,

"*Psychology of Place*," place is a product of physical attributes, conceptions, and human activities. The psychology of place. It can be said that identity plays an important role in forming national character and the bonds and characteristics that differentiate Indonesia from other countries.

Place identity theory is a concept that describes how humans interact with certain places.

Moreover, gives meaning and value to these places. Historical, cultural, environmental, and social activity factors can influence place identity, self-image, behaviour, and human well-being (Gieryn, 2000). Shao, in his journal, explains the classification of identity: (1) National Identity, which is used to show the characteristics/identity of the country; (2) Regional Identity/Regional Identity, which is used to show the characteristics/identity which is used to show the characteristics/identity of the city, and (4) Local Identity which is used to show the characteristics/identity of a district or region (Shao et al., 2017). In his book, Relph states that the formation of space is intangible, and explanations of space are always close to sense and the concept of place. Space in the context of place is understood as an area to show existence, so that it differentiates it from other places. If it is related to sense, the place must have an identity, called place identity (Relph, 1976). The context is Yogyakarta International Airport as a *regional identity* in the interior of the airport's public spaces, which is expected to provide an identity with local cultural

characteristics that form a *sense of place* where the airport is located.

According to Stuart Hall, representation characterises the existence and operation of culture within a society. According to him, representation is a crucial practice in producing culture, and culture comprises shared life experiences (Hall, 2007). As a tribute to the Yogyakarta International Airport (YIA) vicinity, the entrance gate is adorned with eleven relief works that recount narratives about the history, culture, and arts of the Javanese people, as well as the experiences of the five villages impacted by the situation.

From the semiotic standpoint of Charles Sanders Peirce, carved story reliefs may be regarded as reference signals. The interpretation of the sign and reference may also elicit particular notions from the interpreter. Furthermore, a correlation exists between the sign and its referent, comprising three distinct properties. The classification of the resulting sign—an icon, index, or symbol—is determined by the nature of this relationship (Hentihu et al., 2018).

Semiotics refers to the process of the representation being connected to the object. The process of interpretation follows the symbolisation procedure for the meaning of symbols. Furthermore, Pierce posits that the development of semiotics can be attributed to the interplay among symbols, objects, and interpreters. According to Cobley et al. (2002), during the postmodern architectural era, the Creator of the Interior Facade Gate of Yogyakarta International Airport encourages the public to comprehend the work using scientific indicators.

By integrating semiotics into a communication system, one would anticipate the emergence of a message that signifies the location's identity. Art: Comprehending significance via the aesthetic experience of a work as communicated through signs. Gadamer argues that the author-created text possesses historical significance, establishing a connection between comprehension, interpretation, and historical elements. The interpreter and the text are currently entangled in a hermeneutical state. His participation establishes a historical mode because humans are inextricably linked to their cultural environment (Poespoprodjo, 2004). The nature of human existence is intricately intertwined with historical actuality (Palmer, 2003). Thus, comprehension can be characterised as a momentous historical occurrence that unifies the interpreter and the text. Understanding is a mediation of language, not a reconstruction of meaning.

MATERIALS AND METHODS

Research methods are an important component in studying the issue of the potential impact of globalisation on local culture. The research method in the study of interior design and architecture at *Yogyakarta International Airport*, which carries the Javanese cultural philosophy of *Memayu Hayuning Bawana* in the concept of the spirit of the Jogja Renaissance, shows that its existence is to maintain cultural heritage from the potential loss of value due to the rapid influence of cultural globalisation in the era of modernisation, and experiencing

a transformation of cultural forms. Several components developed to determine the research methodology to be used are as follows.

This research paradigm uses a qualitative method with a case study approach regarding the existence of aesthetic elements of the entrance gate to the interior of Yogyakarta International Airport as a visual identity that is structured based on historical and socio-cultural narratives of the people. Qualitative research is an independent multidisciplinary field of inquiry related to cultural studies and has an interpretive nature through broad and in-depth exploration of data (Denzin et al., 2011).

Relph, in his theory, mentions tangible and intangible elements of physical identity. Identity consists of 3 (three) components that cannot be reduced to each other but are interconnected: characteristics that appear with physical appearance (1), observable activities (2), and function and meaning/symbol (3) (Relph, 1976). Through this explanation, cultural heritage in both forms (tangible and intangible) is considered the foundation of "community identity."

Primary data was obtained through field observations and interviews with curator art planner Bambang Toko and the General Manager of *Yogyakarta International Airport*. Mr Ruly Artha. Secondary data was taken from literature studies about the YIA airport, such as books, journals, scientific proceedings, professional seminars, and previous research related to airport theory and data. The results of the analysis are presented using formal and informal

methods, respectively. The results of the formal method are presented in sentence and paragraph form, while the informal method is presented in table form (Creswell et al., 2006).

RESULTS AND DISCUSSION

The YIA Airport is located in Temon District, Kulonprogo Regency. It is located on the coast of the South Java Sea, with sandy soil contours. It was previously an area of rice fields and moorland. The geographical context and regional setting of the airport are visually presented in Figure 2, which provides an aerial view of the YIA site. On this airport's north and west sides are a formation of hills/mountains, namely the Menoreh Mountains to the west and Mount Orange to the north. This geographical location also shapes the livelihoods of its residents, as does the culture surrounding it. The majority of residents of Kulonprogo in Temon District, or to be precise, the 5 villages where the airport is located (Glagah village, Kebonrejo village, Palihan village, Sindutan village, and Jangkaran village), are fishermen and farmers.

Each village or region has a history and background that reflects certain characteristics. Village history is often contained in fairy tales or stories passed down from generation to generation, making it difficult to prove which is sometimes connected to myth. The history of this village is the background for the storytelling narrative at the gate elements, specifically in the departure area of *Yogyakarta International Airport*.

The entry and exit access gates discussed in this research are closely related to the village's history and its people's culture. They are identified based on Figure 1, a floor plan showing the departure zone, and are identified in Table 1. The identification and distribution of the entry and exit access gates across the departure floor plan are detailed in Figure 3 and further analysed in Table 1.

Bambang Toko (Al-Hakimi, 2020) states that the YIA Airport idea integrates Javanese and Yogyakarta traditions within Jogja's contemporary Renaissance art. As defined by the Big Indonesian Dictionary, the Renaissance refers to a time in European history from the 14th to the 17th century that marked a shift from the medieval to the modern era. This age was characterised by a resurgence of interest in classical literature, the birth of new forms of art and literature, and the rise of modern science. The Jogja Renaissance concept at YIA Airport is a cultural revolution that opposes the Jogja Gumregah movement. It aims to move away from the limitations of mythology and dogmatic confusion by elevating the culture to a higher level through cultural Gumregah.

YIA Airport Gate Representation of Local Cultural Identity in Design

As a historical artefact, architecture in the form of an *entrance gate* has existed in Indonesia since the Hindu-Buddhist kingdoms. As artefacts, gate structures have taken on temporary, semi-permanent, and permanent forms. A *gate* is a structure that serves as the entrance or boundary to a given location.

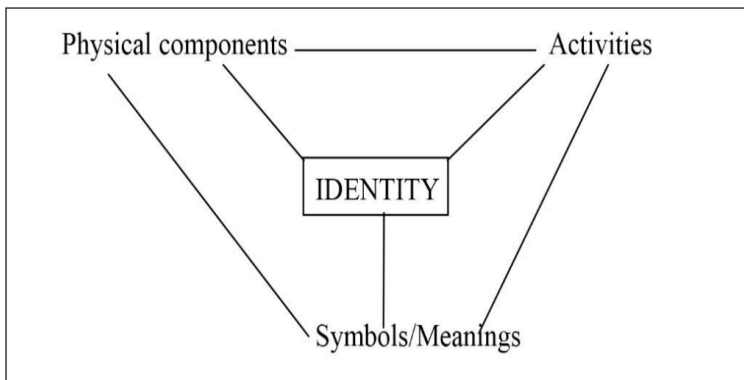


Figure 1. Research model place identity component chart (Relph, 1976)



Figure 2. Above view of the YIA airport location (Baskoro, 2016)

Table 1
Identification of departure gates in the YIA airport based on Figure 3

Zone	Object	Location
Departure	Lawang Papat	Floor 1 Main Entrance
	Gumuk Pasir	Floor 1 Check in area
	Hastabarata Gate	Floor to SCP2
	Palihan Gate	Floor 2 Domestic Departure
	Sindutan Gate	Floor 2 Domestic Departure
	Jangkaran Gate	Floor 2 Domestic Departure
	Glagah Gate	Floor 2 International Departure
	Kebon Rejo	Floor 2 International Departure



Figure 3. Gate position at Yogyakarta International Airport

Therefore, the gate is frequently interpreted as a representation of a gateway to a region brimming with prosperity and a perpetually fruitful future, ensuring the success of its inhabitants. The gate may also be interpreted as a symbol of honour for visiting visitors. The gate is called *ghafara* in Arabic, which signifies covering or forgiving. The authorities have granted protection and security to individuals who pass through the gate. Philosophical significance is attributed to the gate within the context of Indonesian architecture. Josef Prijotomo posits that the gate has the potential to symbolise the Indonesian nation on the international architectural stage (Prijotomo, 2008).

Upon entering the departure zone, airport patrons will be received by a *plengkung*-shaped gate (*Plengkung Wijilan and Plengkung Gading*), an enduring symbol of Yogyakarta. In addition, *Plengkung* and *Baluwarti* serve as landmarks that direct travellers to *Kedaton*, the epicentre or locus of activity in Yogyakarta, and *Kuthagara*, the capital.

Identification 1 - Visual Text Basic Form of the Main Entrance Gate at YIA Airport Lawang Papat Gate, in Figure 4 and Table 2, shows the relationship between the shape of the mass of the gate and the *Kori Agung* Main Gate. The interpretation shows the connotative meaning of *Kori Agung*, the main gate entering YIA Airport, which is presented with a *kawung* motif whose shape is graded as a symbol of development and unity to achieve a comfortable life. On the section marked *Surya Sengkala* (marker of the Gregorian year), the year Yogyakarta International Airport (YIA) was inaugurated as a reminder of the momentum of the year number, which is considered historic and must be remembered by future generations. The four gates mean that you can enter the city of Yogyakarta through 4 directions, namely *Kulon Progo*, *Gunung Kidul*, *Bantul*, and *Sleman*.

Identification 2 - Visual Text Basic Form of the *Hastabrat Gate* Period *Hastabrata Gate*, in Table 3, is the mass shape of the access gate to the *security check-in point*.

The facade of the relief idea is depicted through the form of relief representation interpreted as a story character about the principles of Javanese leadership, which is full of Javanese philosophy. As illustrated in Figure 5, the representation of the Hastabrata Gate at the security check-in point visually reinforces these principles through symbolic reliefs. The word "Hastabrata" comes from the Hindu Sanskrit book *Manawa Dharma Sastra*, which means that royal leaders act according to the character of the gods they represent.

Into eight natural elements: earth, sun, sky, ocean, fire, wind, moon, and stars. According to Javanese (Hindu) cultural teachings, Astagina's teachings have colour symbolism like the Javanese cosmogony, namely "*Keblat papat Lima Pancer*". The colours are adjusted to the main cardinal directions, namely east, south, west, and north, producing the directions between the main winds: southeast, southwest, northwest, and northeast.

Identification 3.4 - Visual Text Basic Forms of the Gate Period *Palihan Gate*, *Sindutan Gate*, *Jangkaran Gate*, *Glagah Gate*, *Kebon Rejo Gate*. The fifth Gate Story Relief in Table 4 and Table 5 tells a narrative representing the affected village as a form of appreciation for establishing the YIA airport on the village land. Stories represent the visual identity of the three passed down from generation to generation, which indicates information about the culture of the village community. According to Setyawan, in his research, creating a representative visual identity design cannot be separated from

awareness of the importance of conveying information. Relating to the perception of image construction through traditional art based on physical and non-physical elements (Setyawan et al., 2021). As illustrated in Figure 6, the representations of *Palihan*, *Sindutan*, and *Jangkaran Gates* visually reinforce these cultural narratives, complementing the analysis in Table 4.

As in *Palihan Gate*, the artist in the narrative story of the relief is symbolised by two well-built young men holding coconuts, sitting leaning on the beach. Interpretation of the meaning. The connotation of the visual identity tells a message that indicates the determination initiated in the area based on the story passed down from generation to generation about the transition of Prince Diponegoro's troops who turned into ordinary people.

Sindutan Gate comes from the general terminology of *Sindu*, which means guarding humanity. However, in Sanskrit, '*Sindu upaka*' means water or river. *Sindutan*'s position is on the main road to other areas. The meaning of this connotation can be interpreted from the word visual identity, which indicates a connection between regions.

Jangkaran Gate, an analysis based on the relief facade of the story atmosphere of coastal communities, is narrated by the symbol of a ship's anchor. The interpretation of the visual meaning you want to build communicates that the ship's anchor signifies frequent interaction with guests from the other side. Moreover, usually from an interaction, it will continue to acculturation,

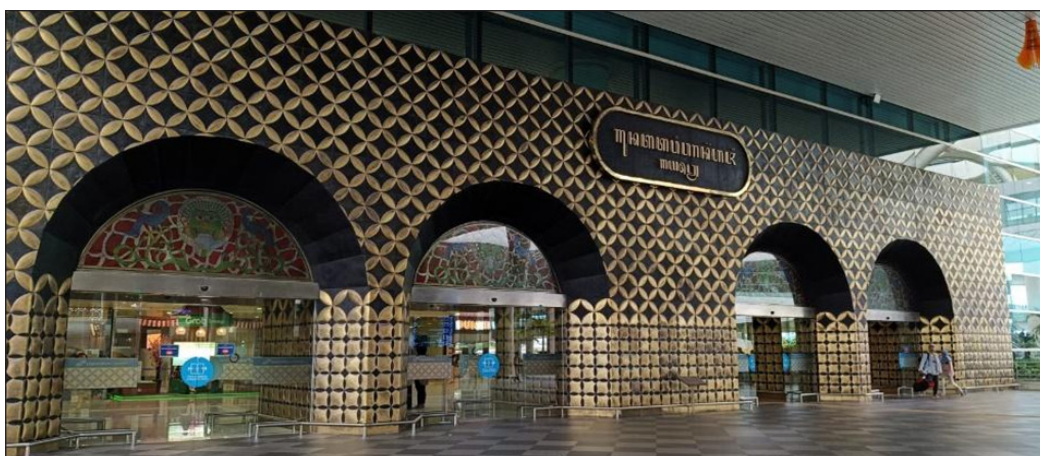


Figure 4. Representation: Lawang Papat (Permatasari et al., 2024)



Figure 5. Representation: Hastabrata gate security check-in point signs (Angkasa Pura Indonesia, unpublished internal report, 2024, used with permission)

Table 2
Analysis of arrival curb gate signs

Visual Text	Icon	Index	Symbol	Interpretation
Lawang Papat Gate Mass Shape Access Door Gate	Gate	Gate Shape Ideas	Representation of the 4 cardinal symbols with a Kawung motif texture	Cosmological Symbol of 4 entrances to Yogyakarta, namely Kulon Progo, Gunung Kidul, Bantul, & Sleman

Table 3

Analysis of the Hastabrata gate security check-in point signs based on Figure 5

Visual Text	Icon	Index	Symbol	Interpretation
Hastabrata Gate Mass Shape Gate Access Gate	Gate Relief andesite	Gate Shape Idea	Symbolic Representation of Javanese Leadership Principles	Manawa Dharma Sastra Symbol: The royal leader acts according to the character of the gods represented by the eight elements of nature (earth, sun, sky, ocean, fire, wind, moon, and stars)

Table 4

Analysis of domestic departure gate signs, 2nd floor, based on Figure 6

Visual Text	Icon	Index	Symbol	Interpretation
Palihan Gate Mass Shape Gate Access Door	Gate	Gate Shape Ideas	Representation of symbols of coastal community life	Symbols in Sanskrit, Pali, or Pepali, which means advice or message. It is a sign that there is a determination that was initiated from that area.
Sindutan Gate Mass Shape Gate Access Door	Gate	Gate Shape Ideas	Representation of symbols of life in farming communities	In Sanskrit, there is the term 'Sindu upaka', which means water or river. Sindutan's position is on the main road to other areas. It can be interpreted that the meaning of the word visual identity indicates a link between regions.
Jangkaran Gate Mass Shape Gate Access Door	Gate	Gate Shape Ideas	Representation of symbols of coastal community life	Narrative stories passed down from generation to generation found ship anchors in this area. Markers of interaction with immigrants, cultural acculturation, and trading activities. Scientific and technological civilisation began in this region.

Table 5

Analysis of the Sign of the Overseas Departure Gate, 2nd floor based on Figure 7

Visual Text	Icon	Index	Symbol	Interpretation
Glagah Gate Mass Shape of Gate Access Door	Gate	Gate Shape Ideas	Representation of symbols of coastal community life	Analysis based on visual identity depicts sugar cane flowers waving in the wind. The connotative meaning is interpreted as the breeze felt in the Glagah beach area
Kebon Rejo Gate Mass Shape of Gate Access Door	Gate	Gate Shape Ideas	Representation of symbols of life in farming communities	Kebon means garden or field. Meanwhile, Rejo is a Javanese term that means prosperous. Interpretation of the meaning in the description of ijo royo-royo which signifies gemah ripah loh jinawi, the green fertility of plants, and the yellowness of the rice fields in the rice fields. The embodiment of a local food security centre depicted in Kebon Rejo

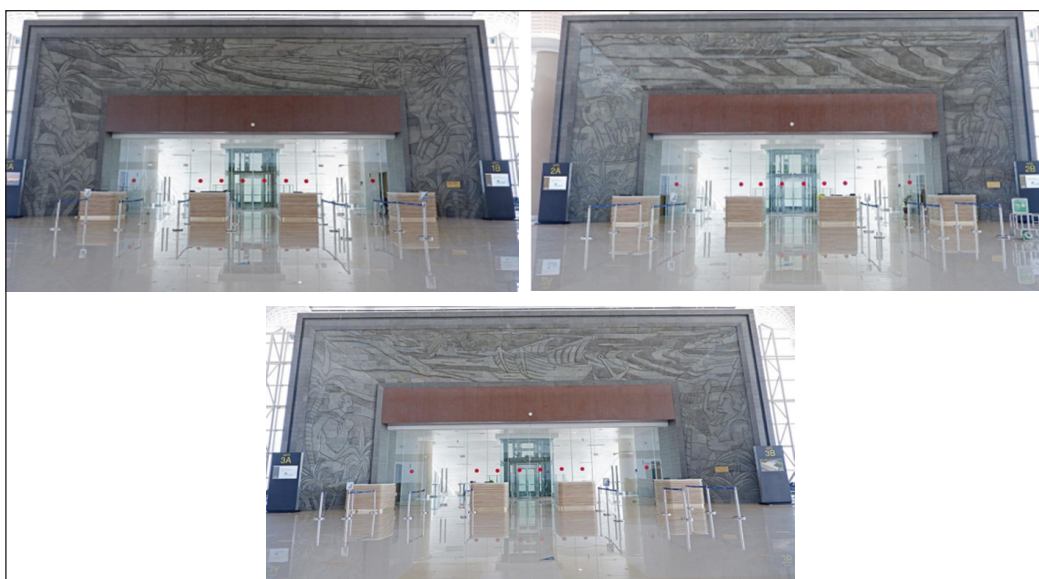


Figure 6. Representation: Palihan, Sindutan, and Jangkaran Gate (Angkasa Pura Indonesia, unpublished internal report, 2024, used with permission)

often done initially by sharing each other's stories, followed by exchanging souvenirs or bartering, and ending in transactional or commercial activities. Likely, some of the knowledge and technology for the region from there started from that place.

As shown in Figure 7, *the Glagah and Kebon Rejo Gates* visually depict the natural and agricultural heritage of the surrounding villages, complementing the symbolic meanings discussed in Table 5. *Glagah Gate*, analysis based on visual identity depicting sugar cane flowers waving in the wind. The connotative meaning is interpreted as the breeze felt in the Glagah beach area. There are also many dunes along the Glagah coast, and it is as if the sand had been blown and shaped by the wind, which formed rows of dunes. Several variants of the Pandan Ri (spiny pandan) plant on the

dunes grow abundantly. In everyday life, Glagah Beach is often used as a tourist destination and a place to have fun with friends and family.

Kebon Rejo Gate, Kebon, means garden or field. Meanwhile, Rejo is a Javanese term that means prosperous. Interpretation of the meaning in the description of *ijo royo-royo*, which signifies *gemah ripah loh jinawi*, the green fertility of plants, and yellowness of the rice fields in the rice fields. The embodiment of a local food security centre is depicted in *Kebon Rejo*.

According to Atmadi, the application of local wisdom elements can enrich the value of history and aesthetics and become a supporter of the growth of local cultural values, a creation of human works which is a cultural artefact of the results of human civilisation (Suroso Putro et al., 2019).



Figure 7. Representation: Glagah Gate and Kebon Rejo Gate (Angkasa Pura Indonesia, unpublished internal report, 2024, used with permission)

Based on the results of the analysis, the entrance gate, as a marker of territorial boundaries separating transitions between spaces with different functions in an airport public space, is an aesthetic element that can be used to represent local culture, which is rich in the historical and cultural values of the local people.

The eight gate entrances are elements of physical identity that are in the form of Gate entrances (1). The physical components are in the form of gate entrance facades in visual appearance, which are formed from andesite stone, which has various visual story themes based on the social story background of the regional communities represented. Identity (2). Intangible identity elements are related to the activities of space users. They are closely related to the function of space that differentiates one zone from another in the airport's public area. (3) Intangible identity elements related to the meaning of symbols presented through the appearance of visual objects at gate entrances have different interpretations according to the storytelling narrative of the art planner creator for each gate entrance.

However, overall, the explanation of cultural heritage through the object of study, each visual appearance of the presented gate entrance, both tangible and intangible physical identities, is the foundation for the identity of the community being represented. Symbolically, physical identity experiences development, adjustments and changes, but the meaning of the values of these symbols remains the same. Thus, from the user's activity perspective, from the perspective of space perception researchers, it is felt that the kawung motif presented at the main gate entrance is very strong in forming the identity character of the place where the airport in the Special Region of Yogyakarta is located. Likewise, other gate entrances show similarities in the reliefs found in temples in the area, which are adapted to developments in changes surrounding the socio-cultural history of the people, indicating the identity of the place where the airport is located.

CONCLUSION

The work of art applied to the Entrance Gate as an aesthetic element with a representative

visual identity cannot be separated from awareness of the importance of conveying information. This is related to the perception of image construction using traditional art, local culture, and history based on physical and non-physical elements.

The Jogja Renaissance concept shows the potential of local culture to successfully arouse the emotions of airport visitors, both prospective passengers at departure and passengers who have just arrived. Thus, each visitor is given a special meaning regarding the identity of the airport's image.

Superior civilisations, in the past, have shown evidence of being able to uphold noble values as the priority of Jogjakarta's identity. Jogja Renaissance is a process of continuous rebirth without destroying *adi lung*, which becomes a vehicle for driving society towards increasing the value dimension, the search for truth values, the economic dimension related to use value, the aesthetic dimension to beauty, the social dimension to trust value, and the political dimension to value. Power, religious dimensions, cultural, and divine values.

As time passes, territorial features from an economic perspective increase. The study of physical and non-physical identity symbols influences the identification of the tendency to commodify cultural heritage elements, which are used as symbols of community identity in collective territories. Physical identity symbols experience development, adaptation, and change, but their meaning and values remain the same.

Through spoken narratives of local history and culture, the aesthetic elements

at the entrance gate at YIA Airport can take on a new transformation in the spirit of the Jogja Renaissance concept for today's cultural form without changing the essence of meaning as an immanent symbol of attraction for local cultural potential so that it is not lost, eroded by modernisation in the era of globalisation. So, Yogyakarta International Airport as a study object is expected to become a reference source for ideas for developing local cultural identity at other airports in Indonesia, where a sense of place can be felt, which has the character of a place identity where the airport is located.

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