



Representation and Meaning of Space According to Metaphysical Architecture

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Abstract—A space in architecture always has a different representation and meaning, according to what the architect who designed the space of an architecture wanted to convey. Along with the development of the world, architecture has also undergone several changes. These changes require the Architect to follow the demands of the market without considering other elements in the architecture, one of which is the element of metaphysics. Which is one of the important elements in architecture. As stated by Lorens Bagus 1996, "Contemplation in metaphysics is the appreciation of thoughts for thoughts that bring happiness, which is obtained through the actualization of the individual's highest ability, namely reason". And in its changes, architecture begins to lose the representation and meaning of a space that is formed from the architectural process. This limits the space for the architects to represent the meaning of their work. In fact, as we know that the representation and meaning of space is the way the architect communicates with its users indirectly and can restore the architect's image as an expression of himself. In the process of making this journal, we used data collection methods from various sources.

Keywords: representation and meaning of space; architectural communications; metaphysical architecture

I. Introduction

An architect will express something or a feeling that he wants to convey through the designs he creates, one example is the formation and procurement of space (Ching, 1996). In other words, the results of the design of the space are used as a medium of communication by an architect with the users of the space. The result of the message or feeling conveyed by an architect will be represented or re-delivered by the users of the space. The retransmission of the meaning and form of a room based on each individual can give a lot of meanings that are formed by each user of the space. And all space users will always have different results, except for the non-physical elements of the room.

This is also one of the obstacles that are often experienced from the spatial representation process, namely differences. These differences can be a measure of the success of a design, because physical ambiguity in architecture is good. Physical elements are important, but the existence of metaphysics of a room is able to maintain the pure meaning of the architect's message so that it will remain the same and not be lost (Erdiono, 2014).

II. Method

The research method used in making this journal is a method of collecting data from various sources. These sources include journals, books and related websites. The main purpose of this journal is to restore the image so that the designs made by an

architect can express their identity, so that they can freely explore the spiritual idea of space to create an architectural experience that is not visible, but is able to create communication between the space created and its users. The results of this data collection are expected to give rise to different meanings and understandings of space according to the perspective of each individual, and to see further how the spatial representation process occurs both from the presented side and the representation side. From the architect's point of view, it is expected to convey 'something' to the user through its design that allows the architect to talk about architectural communication and can understand it as a communication process that takes place between the occupants and the space both visually or physically or non-physically or metaphysically.

III. Result and Discussion

After considering many aspects and considerations, we have selected several sub-chapters that are related and in accordance with the topics of discussion that we raise in this scientific journal. The following sub-chapters can also explain the stages or processes that occur during the building design process carried out by the architect. In the form of ideas, embodiments in aspects of architecture, communication and the results obtained from the data collection process.

Space

In architectural science, space is an area that is limited by three limiting elements, namely floors, walls, and ceilings/roofs. Based on this understanding, the limitation in question is a material or visual limitation. These limiting elements are not always real and complete, but can be partial and symbolic.

In addition, space has many definitions, so that many experts express their opinions about the definition of space. Of the many experts who expressed their opinion, here are some of them:

1. Immanuel Kant

Immanuel Kant argues that space is not something objective or real, but is something subjective as a result of human thoughts and feelings. From the opinion of Immanuel Kant, we can conclude that space cannot be defined objectively but rather subjectively, namely according to human perception. This means that the notion of space is emphasized based on each individual, not a space that has a definite meaning from that space.

2. Plato

Meanwhile, Plato argues that space is a framework or container in which certain objects and events are located. Something that can be seen and felt, becomes palpable because it has a character that is clearly different from all other elements. Broadly speaking, it can be interpreted that space is

a container or place where an activity is carried out and can be felt physically or visually.

3. Lao Tzu

Space is the "emptiness" that surrounds us as well as objects or objects, the space contained within is more essential than its material, namely mass. In contrast to Plato, Lao Tzu defines space as a void formed from an existing container or in the form of a barrier so that space is formed.

4. Aristotle

Space is a place (topos) as a place, or something a place of belonging which is the exact location where every physical element tends to be located. Aristotle said: the mere receptacles move up and down towards a fixed precise, and everything is in a place, namely a place.

5. Josef Prijotomo

Space is part of the building in the form of a cavity, between two objects and the open nature that surrounds us. Not visible physical and physical objects can only be felt by hearing, smelling, and touching. From this statement, it can be said that space is emptiness, according to Lao Tzu.

6. Rudolf Arnheim

Space is something that can be imagined as a finite or unlimited entity, such as an empty state that has been prepared to have the capacity to be filled with something (Surasetja, 2007). From some of the definitions of space above, we can draw conclusions about the meaning of space. Space is a place or emptiness that is limited by material, both visually and real, but can also be something artificial as a place for an activity to occur. However, this definition is not a definite meaning, because again that the definition of space is subjective according to the perception of each human being.

The characteristics of the space are summarized into several points. Characteristics include the place that surrounds the object that is in it, the place that is not part of it, the place of an object is not bigger and not smaller than the object.

According to the perspective of art, material inhibits the spirit or soul of an art, because the more the artist explores how to express the spirit in his artwork, the more restrictions will be placed on material means. In this case architecture occupies the lowest place, and poetry in the highest place. Because architecture has the hardest and most abundant material means, poetry, on the other hand, does not have the highest material means and occupies the highest place. So indirectly architecture still has a soul, or what we will discuss in the next subchapter.

Space has a close relationship in architecture, namely as the end result of the building design process carried out by the designer. In this process, there are several difficult steps that must be passed until a space is formed that can be enjoyed by a

wide audience or as a space user. In addition, space is also a place where humans do their daily activities. This makes the provision of space very important.

Space cannot be separated from human life, both psychologically, emotionally (perception), and dimensionally. Humans are in space, moving and experiencing, thinking and also creating money to express the shape of the world.

A space must have several constituent elements, one of which is the base plane. Therefore the floor is a supporter of our activities in a building, the floor is also an important element in a space to what extent the field will find the boundaries of space and serves as a basis where visually other elements in the space can be seen. The next element, namely the wall / barrier (the vertical space divider) can be an active visual element in it. The last element is the ceiling/roof plane (the overhead plane).

Metaphysics

Metaphysics according to the Big Indonesian Dictionary is a science that deals with things that are non-physical or invisible. Or broadly speaking, metaphysics cannot be sensed, this is also the reason why the topic of metaphysics is not raised in a discussion or even avoided. Because metaphysics is something that is not scientific because it cannot be measured (measurable), cannot be calculated (accountable), and cannot be verified (verifiable). In Greek the word "Meta" has the meaning "after or behind", the meaning behind can be interpreted as something that expresses the content of understanding and views regarding, "things behind physical phenomena". This is stated by Harus Hadiwijono, Sari Sejarah, 47. Behind of something that is physical there is something deeper, namely the metaphysics. In addition, metaphysics is something beyond its physical properties that are not limited by science and human logic. In other words, metaphysics is a concept that has no boundaries.

In architecture, metaphysical elements are very important and can be said to be the basic elements of the formation of an architectural design. Metaphysics is the element that is mentioned first in the process of designing a building, namely the embodiment of the concept. Concepts can be called elements of metaphysics because after the complete space is formed, the concept is not realized physically and can be sensed. So that not infrequently many people do not consider this element important and some even do not know that this element exists. The element of metaphysics can be said to be the magical power of the designer because it is not manifested physically. And when manifested in a form it is one of the ways the architect communicates with the users of the space. In addition, many users do not know the metaphysical meaning of the space produced by the designer because it cannot be sensed by normal humans, but it exists and is a very basic thing in the

form of the initial concept and starting point of a design. Where is the soul of the building located in this element. Soul is needed so that a work of art, one of which is architecture, can live not in a literal sense but more than that.

Semiotics

Etymologically the word semiotic comes from the Greek *semion* which means "sign". Terminologically, semiotics can be a science that studies a wide range of objects, events of all cultures as signs. Van Zoest (in Sobur, 2001, p. 96) defines semiotics as "the science of the sign (sign) and everything related to it: the way it functions, its relationship to other words, its delivery, and its acceptance by those who use it". Another Semiotic theory was put forward by Ferdinand De Saussure (1857-1913). In this theory, semiotics is divided into two parts (dichotomy) namely the signifier and the signified. The signifier is seen as a physical form / form that can be sensed by humans known through its form, namely in the form of architectural works, while signs are seen as meanings that are revealed through the main concepts, functions and / or values contained in an architectural work or something that cannot be sensed. The marker can be in the form of sounds or images, and the signified is the initial concept of the sounds or images. According to Saussure, semiotics is the relation between signifier and sign based on convention, or commonly called signification. Semiotics of signification is a sign system of something. And the system requires a social agreement to be able to interpret the sign (Ven, 1987).

Semiotics of architectural communication is seen as a semiotic phenomenon and an architectural activity both intra and extra where all these activities are displayed in the form of space which is understood as an act of communication. At the same time, both form and space accommodates functions (both physical and non-physical functions) (Santosa, 1995). From these functions can be communicated to users through forms. These links can produce the expression of form. In stating, the interrelationship of function, space and form can present various kinds of expressions. The capture of form expressions can be the same or different for each observer or user of space, depending on the experience and background of the observer. The communication relationship with space in architecture can be understood as a communication process that takes place between residents and their environmental space. This process occurs when residents respond to the presence of an object. Usually the result of the meaning or message conveyed by the designer there are two, namely the same and not the same or ambiguous (many meanings). Many argue that ambiguity in an architectural design is a good thing, namely when space users have different perspectives or views on the meaning of a space. But the pure meaning of space remains, namely the element of metaphysics.

Representation

According to the Big Indonesian Dictionary, representation is the act of representing; 2 states are represented, namely representation of something. Apart from the Big Indonesian Dictionary, there are also many experts who define what representation is. One of them is Chris Barker, according to him the definition of representation is the main study in cultural studies which defines it as a step in socially constructing the presentation of meaning to the community and by the community in different meanings. So, in cultural studies, it will focus more on each individual about how the process of interpreting a social problem/social fact on representation (the meaning of each individual). Representation prioritizes the meaning of something individually which is subjective, or every human being will interpret something differently (White, 1985). However, it is possible that the resulting meaning can be the same.

The representation can be said to be the final result of the study in this journal after several topics discussed above. One of the representations in architecture is how users interpret space. Or rather whether the designer and the user have the same meaning of space. That is how users see space in the physical and nonphysical or metaphysical realms. Physical factors can clearly be seen with the naked eye, and even then will produce a different meaning, especially non-physical or metaphysical factors. When the meaning conveyed by the designer with the user is the same, then the symbols expressed by the designer are very right on target. However, when the result is the opposite, and causes ambiguity in the architecture then even better. Because each user must have a personal representation of that space. And in general, a successful architecture will lead to ambiguous public opinion. So equal or whether or not the metaphysical meaning of space in architecture is not very binding, but it is necessary to know that these elements exist and are basic elements as forming an architectural space.

IV. Conclusion

After some explanations, the understanding of some of the topics discussed above is very closely related to space in architecture. The relationship is as follows. Space is the final result of a building design process. Before forming the space as a whole, there are several steps that must be taken in the process of designing the building. The element of metaphysics is the most basic thing in the process because it is actually something that exceeds its physical properties. Metaphysics is presented with the most basic step, namely the concept.

A designer must have a concept or idea for the building he designed, then proceed to the next stages so that a complete building is formed that can be enjoyed by users or audiences which we can call space. Concepts in space are called metaphysics

because they are things that cannot be seen with the naked eye and cannot be measured or can be called non-physical elements but exist in that space. Even metaphysics is the basis to form this space.

After the space is formed and can be appreciated by the user, the next element of space in the discussion above is architectural communication or so-called semiotics. Semiotics is a communication conveyed by the designer where all these meanings are displayed in the form of certain spaces or symbols that can be sensed and physically. In the discussion of semiotics also mentions certain forms or symbols that have become general agreement, but here the designer can create new symbols to express feelings or messages to the users of space. In the process of semiotics, the users of space play an important role in terms of meaning. The meaning in question is whether the existing metaphysical concepts or elements can be captured by the user or not. As a final step and can be called the culmination of the discussion of the above elements of space is representation. Representation is the end result of semiotics which is how the pure meaning from the designer to the user. Or rather whether the designer and the user have the same meaning of space.

When the meaning conveyed by the designer with the user is the same, then the symbols expressed by the designer are very right on target. However, when the result is the opposite, and causes ambiguity in the architecture then even better. Because each user must have a personal representation of that space. So whether or not the metaphysical meaning of space in architecture is not so binding, it is necessary to know that these elements exist and are basic elements as forming an architectural space.

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