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The Meaning of Local and Non-Local Architectural Components in the Gedung Sate, Bandung

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A R T I C L E I N F O

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A B S T R A C T

The combination of local and non-local architectural components is often found in colonial buildings throughout the Nusantara region. One of the architectural historical legacies is the Gedung Sate, which was the Office of the Department of Public Works or *Verkeer en Waterstaat* during the Dutch East Indies Government. This building is the result of a synthesis of local and non-local architectural components that are combined in function, climatologically expression, and distinctive form, which is then referred to as the form of *Indisch* architecture. This architectural variety is a combination of modern architectural varieties in the Dutch East Indies colonial era with traditional Sudanese architectural varieties in West Java. This is in line with Peirce's semiotics (in Zoest, 1978), which defines architecture as a sign that signifies or represents something and divides signs into three types: icons, indexes, and symbols. A sign contains ideas and expressions that must be perceived, referred to, and interpreted. Signs have three interrelated dimensions, forming a triangle of function, form, and meaning. This study aims to reveal the extent to which local and non-local architectural components in the Gedung Sate are interpreted using Peirce's semiotics, within the triangle of function, form, and meaning. This research was conducted using qualitative methods through observation, exploration, analysis, and interpretation. This research is beneficial for architectural education in examining the meaning of the form of an architectural work with a local identity and developing methods for analyzing the meaning of colonial architectural forms in cities left over from the Dutch East Indies.

INTRODUCTION

The development of modern architecture in Indonesia to date shows the phenomenon of many architectural works that do not have local meaning and identity and make the condition of architecture in the future develop causing anxiety about the architectural process in Indonesia without meaning and identity, without character, characteristics and identity.

The entry of modern architecture into Indonesia through Dutch architects in the 1920- 1940 era by bringing modern architectural theory and concepts literature in the form of functional, rational, and simple design principles, influenced architectural education in Indonesia that produced designs without considering the local aspect is suspected to be the cause of the emergence of architecture without meaning and local identity. According to Schulz (1980), each place has a climate and culture with different characters, so the architectural forms produced in various countries will display the form of buildings with different meanings and local identities.

Gedung Sate as the architecture of *Indisch* in the 1920-1940 era plays an important role in providing local characteristics and identities that can be used as a basis for conducting research because it has a continuity of architectural history and resistance to globalization. The form is produced through the process of architectural synthesis which is a combination of local and non-local architectural components embodied in the form of climatic tropical architecture or local vernacular architecture, and modern forms of Dutch colonial architecture so that it has the potential to display the expression of forms that contain functional meaning, iconic meaning, indexical meaning, and symbolic meaning.

In line with Peirce's semiotic thought (in Zoest, 1978) that buildings and their elements serve as meaningful signs and contain messages that can be conveyed to users and observers. Peirce then divided signs into 3 (three) types, namely icons, indexes, symbols, and each has a different way of representing something. Semiotics in architecture can be used to help understand buildings as signs that can convey messages and communicate with their users.

Gedung Sate as a meaningful sign represents ideas and expressions that can be perceived, referred, and interpreted with 3 (three) dimensions that are related and interconnected to form a triangle of functions, forms, and meanings.

Research on the meaning of the form of local and non-local architectural components is important and interesting to be studied and researched because it has the novelty that no one has conducted research on the architecture of the Gedung Sate. To reveal the meaning of the forms of local and non-local architectural components in the scope of the Gedung Sate, Peirce's semiotic approach and the triangle of functions, forms, and meanings are used.

The research uses qualitative methods through observation, exploration, analysis, and interpretation. Observations were made on the expression of the shape of the building scope of the Gedung Sate, exploration of the building scope as an element of building formation, analysis of the meaning of the form on aspects that affect the form, and its meaning focused on local and non-local architectural components of spatial elements and building scope.

Research is useful for architectural education in examining the meaning of the form of an architectural work with a local identity, developing methods of

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analyzing the meaning of architectural forms, especially in the scope of the Gedung Sate and generally in other buildings throughout Indonesia and in various countries.

LITERATURE REVIEW

The scope to reveal the meaning of the forms of local and non-local architectural components in the scope of the Gedung Sate can be understood based on a review of several literature.

1. Architectural Synthesis Concept

Gedung Sate is an Indis building whose manifestation of architectural forms is produced through the synthesis of local and non-local architectural components. The word synthesis comes from the ancient Greek language which means the fusion of two or more entities to produce a new form (Steiner, 1999).

According to Dwiyandana (2024), architectural synthesis is a combination of local and non-local architectural components resulting in a tendency to change shapes, namely fixed forms and meanings, changing forms and meanings, changing forms and fixed meanings, fixed forms and changing meanings. The process of synthesis of *Indisch* architecture produces the expression of the shape of the building scope into 3 (three) architectural forms, namely: 1) New architectural forms, 2) Architectural forms dominated by local elements, 3) Architectural forms dominated by non-local elements. The architectural form can be seen from the expression of its constituent elements, namely roofs, walls, floors which are influenced by local and non- local architectural components.

Designing is a synthesis process that leads to a new result as a combination of several architectural elements. A design can be equated as a synthesis process if a design is matched as an analysis process. The analysis process is the process of unraveling the architectural elements of a building with the aim of being able to reveal the basic principles of the building so that these principles can then be applied to buildings with the same character. The synthesis process is the process of combining building elements that have similar or different properties through the principle of orderly composition so as to produce a new form that is complete. (Salura, 2013). The concept of Indis Architecture Synthesis as seen in Figure 1.

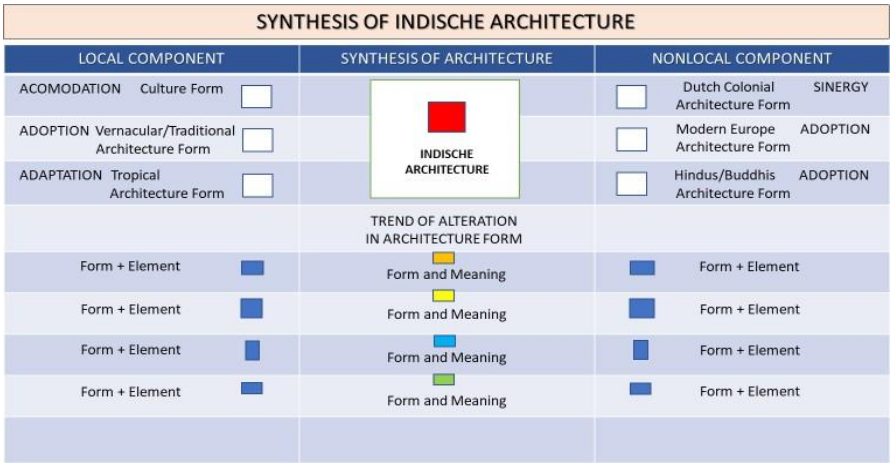

Figure 1. Synthesis Indisch Architecture

2. Local and Non-Local Architectural Components

The expression of the building form of the Gedung Sate is the embodiment of the form of the synthesis of local and non-local architectural components. The components of local architecture are related to the term locality. According to Schulz (1980), locality is a place that has uniqueness with characters and attributes that distinguish one place from another. The notion of locality for architecture in Indonesia is very interesting because of its diversity and the uniqueness of each ethnicity. The understanding of the components of local architecture is explained through: 1) Tropical architecture, 2) Vernacular and traditional architecture. Tropical architecture as local architecture is the embodiment of buildings that can provide comfort to users and are able to adapt to the local climate. Climate is a natural element that affects the shape of buildings related to comfort.

The climatic elements that affect the embodiment of the shape of the building design are solar radiation, wind speed, rainfall, and temperature. Meanwhile, the elements of climate analysis are *shading, block up, flowing, reflecting*, *transmission*. Characteristics and characteristics of tropical architecture include: 1) The shape of the roof with a slope of at least 30 degrees, 2) Ventilation hole openings, 3) Droppings, 4) Local materials, 5) Building paint colors that are in harmony with nature.

Vernacular architecture is a *tangible cultural* object that grows and develops in local communities, tribal people in traditional settlement areas with a natural background as a local resource and a distinctive cultural background. The initiators are indigenous people with the aim of meeting their own needs and that of future generations. Its realization is done with traditional building knowledge inherited by its predecessors (Susetyarto, 2013).

Traditional architecture according to Prasetya (2007) is often interpreted as traditional architecture. The word tradition comes from the Latin *trader* which means to hand over or from *traditium* which means to bequeath. So the word tradition can be interpreted as a process of inheritance from one generation to the next, so it can be interpreted that traditional architecture is architecture that is alive and supported by several generations in a row. Along with the passage of time and the progress of the times, architecture has also undergone changes, but the pattern and form will not change much from the previous patterns and forms that were inherited.

The non-local architectural component refers to the modern architectural style of the Dutch colonial that arose from the ruler's longing for his hometown and wanted to create a similar atmosphere in the Dutch East Indies by building according to the style that developed in his home country. However, in its application it is different because it must be able to adapt to the climate, materials and construction techniques.

According to Handinoto (1996) in Antariksa, 2018, the characteristics of forms typical of the Dutch colonial architectural style are: 1) The use *of* gables *on the façade of triangular- shaped buildings; 2) The use* of *towers* on the roof of buildings with window models or other openings on the roof having their own roof; 3) Symmetrical plan models; 4) Open roof model and sharp slope; 5) Scale of tall and majestic buildings; 6) Wide window model with two shutters.

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The modern understanding that had a great influence on the development of modern architecture in Europe in 1920-1940 also influenced Dutch architects who took part in Indonesia, and the architectural styles that influenced Dutch colonial modern architecture at that time were *Arts & Crafts, Art Nouveau, De Stijl*, and *Art Deco.*

3. Architectural Synthesis Forms

Indisch architecture was produced through cultural acculturation between Dutch colonial modern architecture and traditional Indonesian architecture. Cultural acculturation is described based on immigrant and indigenous cultures that influence and provide input, but still highlight the basic cultural characteristics and are categorized as include: synergy, adoption, adaptation and marginalization. The concept of combining traditional architecture and modern architecture of the Dutch colonial according to Widyarta (2007) is explained through the example of the architectural synthesis concept of Schoemaker and Henri Maclaine Pont.

Indis architecture has a form with characteristics, namely: 1) A blend of cultures, a combination of European architectural elements such as the use of columns, symmetrical shapes, and classical details with traditional Indonesian elements (*Limasan* roof, use of terraces, natural ventilation, droppings); 2) Climatic form of tropical climate, Indis building is designed for the Indonesian climate with the characteristics of high roofs, wide windows, and spacious terraces for good air circulation protection from the sun's heat; 3) The use of building materials such as bricks, white stucco, tiles, andesite stone and sometimes marble for flooring; 4) Emphasizing functionality such as the use of window sills for air circulation, terraces as transition rooms, and high roofs to keep the room temperature cool and comfortable.

a. Meaning of Architectural Synthesis Forms

In Charles Sanders Peirce's semiotic theory, architecture can be seen as a system of signs that are meaningful and represent something. Peirce divides signs into three types: icons, indexes, and symbols. Icons are signs that remind us of their object through some kind of complex equations. An index is a sign that indicates on a certain object physically its meaning can be read without a symbol of cultural knowledge. There is a relationship that exists between *signifiers* (symbols) and *signified* (concepts). Symbols are signs that are studied as the meaning of something in a particular cultural context. Architecture, with elements such as space, shape, materials, and ornamentation, can serve as a sign that can convey a variety of meanings to the observer. Based on the above understanding, there is a definition of the concept of meaningful triangles, namely: 1) *Representation-signs*; 2) *Referent-objects*; 3) *Interpreter-observer*.

According to Salura (2015), a sign has 3 (three) related dimensions, and in the object in question there are ideas and expressions that must be perceived, referred, and interpreted. The three form a triangle of interconnected functions, forms, meanings.

The shape will display an expression that can be read by the observer through its appearance can imply the function of activities in the building. When the observer interprets the expression of a building, there are three messages of meaning that are generally possessed by the observer, namely 1) Is the form related to cause and effect with other forms (*indexical*)?;

2) Is the shape related to other forms (*iconical*)?; 3) Is the form an agreement about something (*symbolical*).

Through the description mentioned above, it can be understood that the theoretical approach of the relationship between functions, forms and meanings can be used to trace the aspects that affect the shape and meaning of the form of local and non-local architectural components in the Gedung Sate.

METHODOLOGY

Research on the definition of local and non-local components in the scope of the Gedung Sate was carried out through 4 (four) stages, namely: a. Observation stage, b. Exploration stage, c. Analysis stage, d. Interpretation stage. The stages of research on the definition of the form of local and non-local components of the building scope elements are as follows:

Observation stage

Stages to uncover climate formations, cultural formations, forms of local architectural components, forms of non-local architectural components through surveys and observations of building expressions. The stages to uncover the expression of building forms in the context of climate are: a. Shade, b. Flowing, c. *Reflection*, d. Transmission; and the expression of building forms in cultural contexts are categorized as: a. Iconic (forms have the same relationship to other forms); b. Indicexial (forms have cause-effect relationships with other forms; c. Symbolic (forms are agreements about something)

Exploration stage

The exploration stage of the scope of a building involves understanding the elements that delimit and make up the space within the building, as well as how those elements interact with the outside environment. Building scope elements include roofs, walls, floors, and other elements that collectively create the shape and character of the building.

Analysis stage

The analysis stage is the stage of studying the form of architectural synthesis, aspects that affect the shape of the scope of the building, the meaning of the form of local and non-local components. The stage of architectural synthesis form analysis includes the form of local architectural components and non-local architectural components within the scope of the building. The study stage analyzes the aspects that affect the shape of the building scope, namely roofs, walls, floors related to the categorization of local and non-local architectural components.

Interpretation stage

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The interpretation stage is the stage of interpreting the form of local and non-local components in the spatial elements and scope of the Gedung Sate. The interpretation of the meaning of spatial elements includes meanings related to spatial zoning, spatial hierarchy, spatial orientation, and spatial patterns. The interpretation of the meaning of the scope of a building includes the meaning of elements of the roof, walls, floors related to the shape and aspects that affect it. The relationship between the four stages mentioned above can be seen in a single research methodology framework as seen in Figure 2.

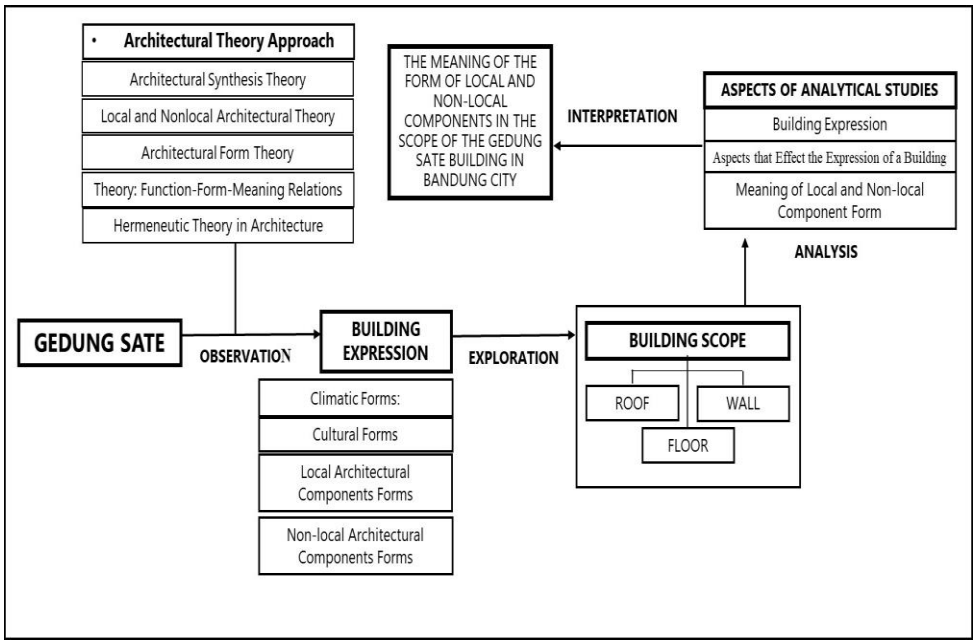


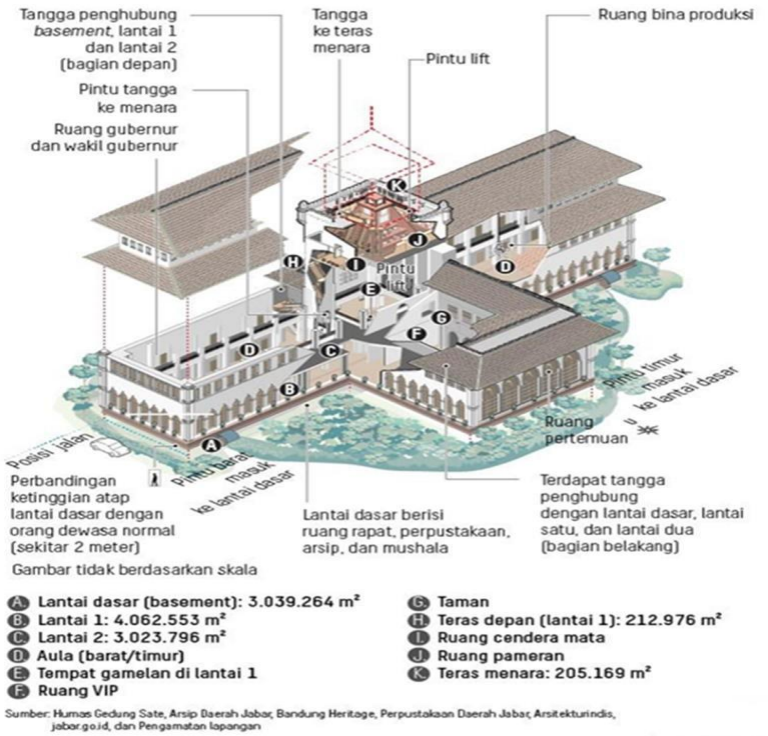
Figure 2. Research Methodology Framework

RESEARCH RESULT

1. Results of Observation, Analysis and Interpretation of the Meaning of Shapes in Spatial Elements Gedung Sate

Results of observation, analysis, and interpretation of the meaning of local component and non-local Forms in the spatial elements of Gedung Sate presented in Table 1 below.

Table 1. Results of Observation, Analysis, and Interpretation of the Meaning of Component Local and Non-local Forms in the Spatial Elements of Gedung Sate

<table>
<tr><th colspan="2">Ekspresi Bangunan</th></tr>
<tr><td colspan="2"> 
</td></tr>
<tr><th colspan="2">Observation Results</th></tr>
<tr><td colspan="2">In the appearance of spatial elements, there is a spatial arrangement formed by spatial zoning, spatial hierarchy, orientation, and spatial patterns.</td></tr>
<tr><th colspan="2">Analysis Results</th></tr>
<tr><th>Analysis of spatial element expressions</th><th>Analysis of aspects that affect the expression of spatial elements</th></tr>
<tr><td>Space zoning:
Having space and division of space zones (public, private, semi-private, service) on each floor of this building is in the form of vertical and horizontal zoning.
Space hierarchy:
Have a space hierarchy based on the organizational structure of the space, namely: Leadership Room, Vice Leader, Secretary, Office, Employee, and Service Room.
Orientation:
It has a North and South orientation with wide building sides and East and West orientation with small building sides Space pattern:
Following the pattern of North and South axes and symmetry, linear.</td><td>Space zoning:
The zoning of the Gedung Sate space follows the concept of grouping Western zoning spaces (public, private, semi-private, service).
Space hierarchy:
The hierarchy based on the organizational structure of space follows the concept of Western hierarchy.
Orientation:
North-South orientation is necessary for the placement of space according to tropical climatic conditions to avoid heat and glare of the sun
Space pattern:
The North-South axis pattern follows the concept of Javanese architectural spatial arrangement patterns. The symmetrical pattern follows the concept of Western patterns.</td></tr>
</table>

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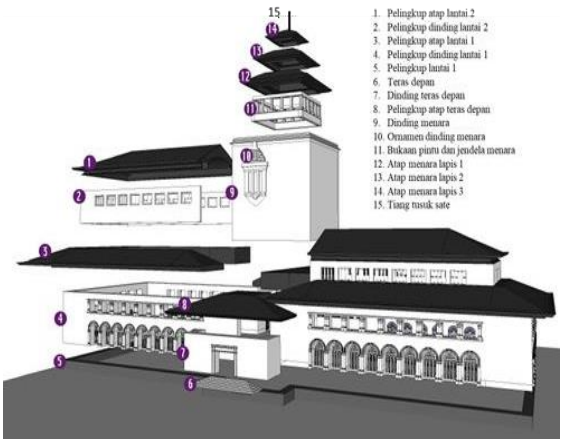
Interpretation of the Meaning of Building Space Forms
Space zoning: The zoning of the Gedung Sate space follows the concept of space grouping and Western zoning (public, semi public, private, sevice) has an interpretation of the meaning of functional forms following the concept of form based on function. Space hierarchy: The hierarchy of space based on the organizational structure of the space contains the interpretation of the meaning of functional forms following the concept of form-based functions. Orientation: The North-South orientation produces a climatic form in which the placement of space following tropical climatic conditions contains an interpretation of the meaning of functional forms Space pattern: Spatial patterns with North-South axes, symmetrical patterns, and linear patterns have an interpretation of the meaning of functional forms because they are produced from the form of climatic adaptation.

2. Results of Observation, Analysis and Interpretation of the Meaning of Local and Non- Local Component Forms on the Roof of Gedung Sate

The results of Observation, Analysis and Interpretation of the Meaning of Local and Non- Local Component Forms on the Roof of the Gedung Sate are presented in Table 2.

Table 2. Results of Observation, Analysis, and Interpretation of the Meaning of Local Component Forms and Non-local on the roof of Gedung Sate

Building Expressions
 
Observation Results
The roof of the building displays expressions based on the shape of local architectural components (local tropical and vernacular architecture), construction structures from Europe, local materials, and local ornaments.

<table>
<tr><th colspan="2">Analysis Results</th></tr>
<tr><th>Building Roof Expression Analysis</th><th>Analysis of Aspects Affecting Building Roof Expression</th></tr>
<tr><td>Shape:
The roof covering is shown in the trapezoidal shape of traditional Javanese architecture with a tower in the middle of a Meru-style building that comes from the shape of a Balinese temple. The roof is cut and the roof arrangement is divided into four sections, middle, front, left-right, and rear based on the hierarchy of space.
Construction structure:
The roof construction structure can be seen from the roof elements that bind together and form the roof structure.
Trusses, beams, and truss columns and beams are part of the roof structure of a building. The construction structure of the building roof cover is in the form of a frame with a steel frame type.
Material:
Building roof material can be seen from the roof covering material in the form of shingles.
Ornament:
Ornaments in the shape of semicircular rings such as fish scales are found at the meeting point of the roof of the trapezoidal building and the upper striated span.
Carved wood ornaments (sekur) with various ornaments in the form of stupa arrangements of various sizes that hang under the tritisan of Gedung Sate.
The straps are reinforced and supported by iron plates.
The ornamental wood path functions as a wooden place for the roof plate (iron wood as a shingle roof).
The six circles symbolize the construction cost of 6,000,000 guilders. The name Gedung Sate is obtained from an ornament similar to a skewer</td><td>Shape:
The roof covering is influenced by the local architectural component (vernacular local) of the trapezoidal shape of traditional Javanese architecture with a tower in the middle of a Meru-style building derived from the shape of a Balinese temple. Both forms of roofing are climatic forms of tropical architecture.
Construction structure
The trapezoidal roof reflects the construction of the roof covering and the dispute with the steel frame structure influenced by non-local architectural components from the Netherlands.
Material:
Roof covering material in the form of shingles is a component of local architecture Ornaments:
The decorative form in the form of a series of semicircular rings like fish scales is a traditional ornament typical of Priangan.
Carved wood ornaments (sekur) with various ornaments in the form of stupa arrangements of various sizes hanging under the cantilever of the Gedung Sate are the influence of non- local architectural components of the classical Greek architectural style.</td></tr>
<tr><th colspan="2">Interpretation of the Meaning of Building Roof Forms</th></tr>
<tr><td colspan="2">Shape:
The trapezoidal roof covering is influenced by traditional Javanese architecture with a tower in the middle of a Meru-style building that comes from the shape of a Balinese temple. Both forms of roofs contain the meaning of functional forms (climatic forms and tropical architecture), iconic, and symbolic.
Construction structure:
Trapezoidal roofs with steel frame structures have the meaning of functional forms influenced by non-local architectural components from the Netherlands.
Material:
The use of shingle materials on the roof contains the meaning of climatic forms influenced by vernacular architectural components.
Ornament:
The ornament of a series of semicircular rings is a traditional ornament typical of Priangan which contains the meaning of the shape of fish scales.
Carved wood ornaments (sekur) are influenced by non-local architectural components in the classical Greek architectural style.</td></tr>
</table>

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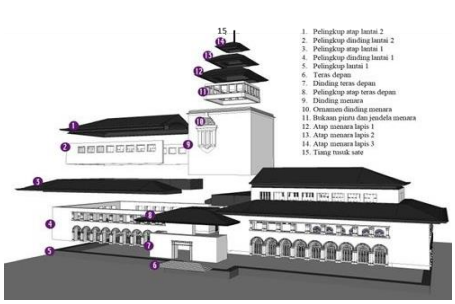
Results of Observation, Analysis and Interpretation of the Meaning of Local and Non- Local Component Shapes on the Walls of Gedung Sate

The results of Observation, Analysis and Interpretation of the Meaning of Local and Non- Local Component Shapes on the Walls of Gedung Sate are presented in Table 3.

Table 3. Results of Observation, Analysis and Interpretation of the Meaning of Local Component Forms and Non-local on the Walls of Gedung Sate

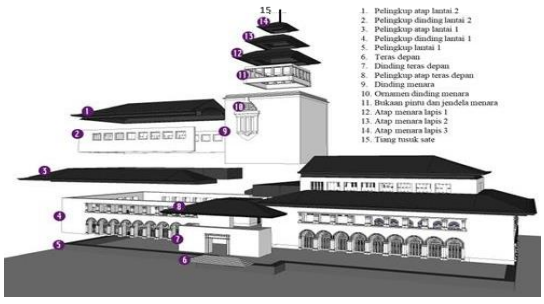
Building Expressions	
	
Observation Results	
The walls are expressed by their symmetrical and flat shape with repeated curved arches with architectural details on the windows and small columns using the classic European style. Large main columns are present in every corner of the wall. Door openings, windows, and wide glass vents are found on the flat wall and square shapes are on the sides of the walls facing North-South and East-West.	
Analysis Results	
Building Wall Expression Analysis	**Analysis of Aspects Affecting Building Wall Expression**
Form: The wall's expression is demonstrated by its flat, curved shape, dominated by climatic forms and classical European architectural details, such as small windows and columns in the dork order. At each corner of the wall is a large main column. The wall's shape is flat with wide glass door openings, windows, and ventilation, as well as rectangular shapes on the building's side walls facing North-South and East-West. Construction structure: The construction structure of the walls of a building is expressed by the relationship of wall elements that bind together and form the walls of the building. The construction structure of the walls is framed in the form of a brick arrangement. The type of wall construction structure form is a frame of columns and steel beams with a brick arrangement. Material: The use of materials on the walls is bricks, columns and concrete blocks, as well as adhesives in the form of a mixture of sand and lime. Ornament	Shape: The expression of the shape of the wall in the form of curved coakan is influenced by tropical climatic conditions and classical Roman and Renaissance architectural styles which are components of non-local architecture. Construction structure: The wall construction structure in the form of columns and steel beams with a brick arrangement is influenced by tropical climatic conditions and is a mixture of local and non-local architectural components. Material: The use of bricks, concrete columns and blocks, as well as a mixture of sand and lime is a local and non-local architectural component that influences the expression of building walls. Ornament: The use of gate ornaments, wall opening ornaments in the form of coakan and pattern of wall openings, and column ornaments on building walls are components of local and non-local architecture influenced by the tropical

+ Gate ornaments made of an arrangement of stone slabs with ornamental poles on both sides of the gate with a stupa above the entrance gate of Gedung Sate. + Wall opening ornaments in the form of the arrangement and pattern of doors, windows, and vents that make up the walls of the building. + Ornament of columns on the walls of the building	climate and classical Roman and Renaissance architectural styles.
Interpretation of the Meaning of Building Wall Forms	
Shape: The curved shape of the coakan on the wall with small pillars of the doric order is the climax shape in the classical architectural style of the Roman and Renaissance. Construction structure: The wall construction structure in the form of column frames and steel beams with brick arrangements is a mixture of local and non-local architectural components. Material: The use of bricks, concrete columns and blocks, as well as a mixture of sand and lime is influenced by local and non-local architectural components. Ornament: The ornamentation of the gates and wall openings, and the ornamentation of columns on the walls of the building contain the meaning of the use of local and non-local architectural components that produce climatic forms and are influenced by classical Roman and Renaissance architectural styles.	

Results of Observation, Analysis and Interpretation of the Meaning of Local and Non- Local Component Shapes in Wall Opening Elements (Doors, Windows, Ventilation) of Gedung Sate

The results of Observation, Analysis and Interpretation of the Meaning of Local and Non- Local Component Shapes in Wall Opening Elements (Doors, Windows, Ventilation) of Gedung Sate are presented in Table 4.

Table 4. Results of Observation, Analysis, and Interpretation of the Meaning of Component and Nonlocal Forms on Wall Opening Elements (doors, windows, vents) of Gedung Sate

Building Expressions
 
Observation Results
The elements of the opening of the walls of the building are expressed by the forming elements in the form of cracks in the walls of the building with door openings, windows and vents. The elements that make up this wall opening are the characteristics and identity of the Gedung Sate through the elements of doors, windows, and wall vents of the Gedung Sate

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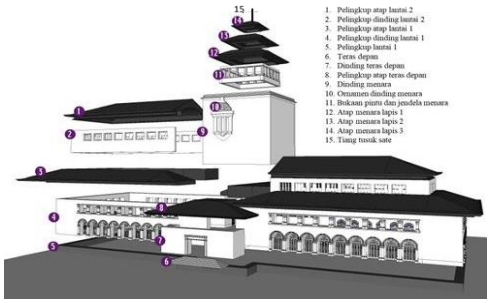
Analysis Results	
Analysis of Building Wall Openings Expression	**Analysis of Aspects That Affect the Expression of Building Wall Openings**
Shape: The expression of wall openings is seen from the arrangement and pattern of the shape of doors, windows, and vents Vertical rectangular shaped door with four- row vertical rectangular shape type, four-row vertical rectangle with vents on it Rectangular and 1/2 circle shaped windows, vertical rectangular with vertical rectangular window type with 1/2 circle vent, four-row vertical rectangular window with glass vents, three-row vertical rectangular glass window. Rectangular ventilation element with rectangular plain glass vent shape type, rectangular thrust glass vent, rectangular nako glass vent Ornament: The expression of the gate from the arrangement of stone slabs with ornamental columns in the form of a pair of stone blocks on both sides of the gate with a stupa at the top, a small pillar of the Doric order, a stained glass ornament with an image of a service symbol, a glass ornament on the window with a wooden rod, an ornament with the traditional characteristics of a Hindu temple under the wall.	Shape: The coakan shape on the walls of the building is a climactic shape combined with classical Roman style curved elements and a repetition of Renaissance style curved elements, as well as small columns using the Greek Doric order. The shape of the door opening element, windows, and vents on the wall is a form of wall expression that is able to adapt to the climate Ornament: Moorish (Arabic) *style arch ornaments* on the south side of Gedung Sate. Lotus flower flower round ornaments are various wall decorations on the skewer roof wall. The ornament is a symbol of the existence of Islam, Christianity, Hinduism and Confucianism in the Dutch East Indies. Glass ornament with five-cornered starry logs and a circle in the center at the top of the shutter. Square glass ornaments with logs form a rhombus geometric plane at the top of the wall and are able to adapt to the climate. The ornaments of Hindu temples are under the walls of the building.
Interpretation of the Meaning of Building Wall Openings	
Shape: The shape of the coakan on the wall of the building contains the meaning of functional form (climatic form) combined with curved elements and the repetition of curved elements has the meaning of classical Roman and Renaissance shapes, as well as small columns with Doric Greek order, implying the meaning of iconic and symbolic shapes. Ornament: Ornaments in the form of *Moorish-style arches* and horseshoe with various round ornaments at the top are expressions that have the meaning of the existence of Islam, Christianity, Hinduism and Confucianism in the Dutch East Indies. Ornamental expressions contain the meaning of symbolic forms. Glass ornaments with wooden rods that form a geometric plane on the walls of buildings are ornaments that are able to adapt to the climate, and have the meaning of functional forms.	

Results of Observation, Analysis and Interpretation of the Meaning of Local and Non- Local Component Shapes on the Floor Elements of Gedung Sate

The results of Observation, Analysis and Interpretation of the Meaning of Local and Non- Local Component Shapes on the Floor of the Gedung Sate are presented in Table 5.

Table 5. Results of Observation, Analysis, and Interpretation of the Meaning of Component and Nonlocal Forms on the Floor of the Gedung Sate

<table>
<tr><th colspan="2">Building Expressions</th></tr>
<tr><td colspan="2"> 

 </td></tr>
<tr><th colspan="2">Observation Results</th></tr>
<tr><td colspan="2">The shape of the floor is indicated by a square square floor covering based on the function of the space. The pattern of the floor covering is arranged according to the function of the space, concrete construction, the use of marble materials, ceramics, terrazzo tiles and andesite natural stone. Building floor coverings are generally in the form of square boxes based on their type so that there are several types of floor coverings, namely terrazzo tiles, ceramic ceramics, and natural stone (andesite).</td></tr>
<tr><th colspan="2">Analysis Results</th></tr>
<tr><th>Building Floor Expression Analysis</th><th>Analysis of aspects that affect the expression of the floor of the building</th></tr>
<tr><td>Shape:
The shape of the floor of the building is expressed by the square floor covering based on the function of the space. Meanwhile, the pattern of the floor covering is arranged according to the function of the space and the use of materials.
Construction structure:
The floor construction structure is in the form of a square box with an arrangement of floor coverings, namely ceramic ceramics, terrazzo tiles, and natural stone (andesite).
Material:
Indoor floor coverings and hallways are expressed by the use of marble tiles and natural stone (andesite) floor coverings on the exterior of the building space indicate the characteristics of the building space.</td><td>Shape:
The shape of the square floor is influenced by the functional aspects of the space.
Construction structure:
The structure of floor construction is influenced by the aspect of the arrangement of the floor covering. Floor construction structures are non-local architectural components
Material:
The use of floor covering materials is influenced by the functional aspects and characteristics of the space. Building floor covering materials are local architectural components, namely natural stone (andesite) and non-local architectural components, namely ceramic tiles and terrazzo tiles.</td></tr>
<tr><th colspan="2">Interpretation of the Meaning of Building Floor Elements</th></tr>
<tr><td colspan="2"><u>Shape:</u>
The shape of a square floor is influenced by the functional aspect of the space, it has the meaning of functional shape.
<u>Construction structure:</u>
The structure of floor construction is influenced by the aspect of the arrangement of the floor covering. The structure of floor construction contains functional meaning.
<u>Material:</u>
The use of floor covering materials is influenced by the functional aspects and characteristics of the space.</td></tr>
</table>

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DISCUSSION

Based on the results of the analysis of the expression of the spatial elements and the scope of the Gedung Sate and the aspects that affect it, it can be seen that there are different interpretations of the meaning of the shape depending on the context.

1. Interpretation of the Meaning of Spatial Element Shapes based on Expression Analysis Results Space and Aspects That Affect It

Table 6 shows the interpretation of the meaning of the form of spatial elements produced through the analysis of spatial expressions and aspects that affect them in the context of local and non-local architectural components with elements of spatial zoning studies, spatial hierarchy, orientation, and spatial patterns.

Table 6. Interpretation of the Meaning of the Form of Spatial Elements based on the Results of Expression Analysis Space and Aspects That Affect It

Expression of Spatial Elements and Aspects That Affect Them	Interpretation of the Meaning of the Forms of Spasial Elements of the Gedung Sate
Space zoning: - Vertical and horizontal zoning. - Distribution of space zones (public, private, semi-private, service) on each floor of the building.	Space zoning: Following the Western concept of spatial grouping and zoning (public, semi-public, private, service) has an interpretation of the meaning of functional forms following the concept of form based on function.
Space hierarchy: - A space hierarchy based on the organizational structure of the space.	Space hierarchy: Following the concept of shape-based functions. Based on the organizational structure of the space contains the interpretation of the meaning of functional forms.
Orientation: - North-South orientation with wide building sides and East and West orientation with small building sides.	Orientation: The North-South orientation produces climatic forms containing interpretations of the meaning of functional forms.
Space pattern: North and South axis pattern and symmetrical, linear.	Space pattern: The North-South axis pattern is symmetrical, and linear contains an interpretation of the meaning of functional forms resulting from climatic adaptation forms.

2. Interpretation of the Meaning of the Shape of the Roof Element of the Gedung Sate based on the Results of the Analysis Roof Expression and Aspects That Affect It

Table 7 shows the interpretation of the meaning of the shape of the roof element produced through the analysis of the expression of the roof and the aspects that affect it in the context of local and non-local architectural components with elements of the study of shapes, construction structures, materials, ornaments.

Table 7. Interpretation of the Meaning of the Shape of the Roof Element of the Gedung Sate based on the Results of the Analysis Roof Expression and Aspects That Affect It

Expression of Roof Elements and Aspects that affect them	Interpretation of the Meaning of the Shape of the Roof Elements of the Gedung Sate
Shape: The shape of the trapezoidal roof of Javanese architecture with a tower in the middle of the Meru style building of the Balinese temple. Both roof shapes are climatic forms of tropical architecture.	Shape: The trapezoidal roof of Javanese architecture and the Meru-style tower of the Balinese temple contain the meaning of the form of the functional, iconic, symbolic form.
Construction structure: The construction structure of the building's roof cover is in the form of steel frames, beams, and columns.	Construction structure: The steel frame structure implies the meaning of symbolic forms (the meaning of cultural forms)
Ingredients:	Ingredients:
The material of the roof covering is made of shingle material.	The material of the shingle roof implies the meaning of functional form.
Ornaments: Semicircular ring range Carved wood (sekur) is in the form of an arrangement of stupas under the influence of classical Greek architectural styles.	Ornaments: A series of semicircular rings such as fish scales is a traditional ornament typical of Priangan containing symbolic shapes. Carved wood in the form of a stupa contains the meaning of symbolic shapes.

3. Interpretation of the Meaning of Wall Element Shapes based on Expression Analysis Results The Wall and the Aspects That Affect It

Table 8 shows the interpretation of the meaning of the shape of the wall elements produced through the analysis of wall expressions and aspects that affect them in the context of local and non-local architectural components with elements of the study of shapes, construction structures, materials, ornaments.

Table 8. Interpretation of the Meaning of the Shape of the Gedung Sate Wall Elements based on the Results of the Analysis Wall Expression and Aspects That Affect It

Expression of Wall Elements and Aspects that affect them	Interpretation of the Meaning of the Shape of the Wall Elements of Gedung Sate
Shape: The expression of the walls in the form of curved coakan is influenced by the tropical climate and the classical architectural styles of the Roman and Renaissance	Shape: The curved coakan of the clmatic form with the classical architectural style of the Roman and Renaissance implies the meaning of functional, iconic and symbolic forms.
Construction structure: The structure of the wall construction in the form of columns and steel beams with a brick arrangement is influenced by tropical climatic conditions	Construction structure: Walls with frames, columns, steel beams and brick arrangements are local and non-local architectural components that imply the meaning of functional and symbolic forms.

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Ingredients: The expression of building walls from the use of bricks, concrete columns and blocks, as well as a mixture of sand and lime are components of local and non- local architecture	Ingredients: The use of bricks, concrete columns and blocks, as well as a mixture of sand and lime as components of local architecture implies the meaning of functional forms
Ornaments: Gate ornaments, wall arches and wall opening pattern shapes are influenced by the tropical climate. The ornamentation of columns on the walls of the building is influenced by the classical architectural styles of the Roman and Renaissance.	Ornaments: The ornaments of the gates, the wall arches and the pattern of the shape of the wall openings, the columns on the walls of the building imply the meaning of functional, iconic, and symbolic forms.

4. Interpretation of the Meaning of the Shape of the Opening Elements of the Satay Building based on the Results Analysis of Wall Openings Expression and Aspects That Affect It

Table 9 shows the interpretation of the meaning of the shape of the wall opening elements produced through the analysis of the expression of the wall opening and the aspects that affect it in the context of local and non-local architectural components with elements of the study of shapes, construction structures, materials, ornaments.

Table 9. Interpretation of the Meaning of the Shape of the Opening Elements of the Satay Building based on the Results Analysis of Wall Openings Expression and Aspects That Affect It

Expression of Wall Opening Elements and Aspects That Affect Them	Interpretation of the Meaning of the Shape of the Opening Elements of the Satay Building Wall
Shape: The coaks on the walls are climatic shapes combined with curved elements influenced by classical Roman style and repetitions of curved elements of the Renaissance style, as well as small columns using the Greek Doric order. The shape of doors, windows, and vents on the walls are expressions of climatic forms	Shape: The coakan shape on the walls of the building is a climactic form that implies the meaning of functional forms, combined with curved elements and repetitions of curved elements of classical Roman and Renaissance forms, and small columns with a Greek Doric order implying the meaning of iconic and symbolic forms.
Ornaments: The Moorish-style *arched ornaments* were influenced by the Arabic architectural style. The ornamentation of the lotus flower florets on the skewer roof wall is influenced by local architectural components. Ornaments symbolizing the existence of Islam, Christianity, Hinduism and Confucianism in the Dutch East Indies are influenced by non-local architectural components. Glass ornament with five-star log and a circle in the center at the top of the shutter. Square glass ornaments with logs form a rhombus geometric plane at the top of the wall and are able to adapt to the climate. The ornaments of Hindu temples are under the walls of the building.	Ornaments: Arch ornaments, lotus flower florets, symbols of the existence of various religions in the Dutch East Indies, glass ornaments with five-star logs and circles, square glass ornaments with rhombus geometrically shaped logs and Hindu temple ornaments, all of these ornaments imply the meaning of functional, iconic and symbolic forms.

5. Interpretation of the Meaning of the Shape of the Floor Elements of the Gedung Sate based on the Results of the Analysis Floor Expression and Aspects That Affect It

Table 10 shows the interpretation of the meaning of the shape of the floor elements produced through the analysis of floor expression and aspects that affect it in the context of local and non-local architectural components with elements of study of shapes, construction structures, materials, ornaments.

Table 10. Interpretation of the Meaning of the Shape of the Floor Elements of the Sate Building based on the Results Analysis of Floor Expression and Aspects That Affect It

Expression of Floor Elements and Aspects that affect them	Interpretation of the Meaning of the Shape of the Floor Elements of Gedung Sate
Shape: The expression of the shape and pattern of the square floor covering is according to the function of the space.	Shape: The expression of the shape of the square floor covering is influenced by the local components with the functional aspect of the space implying the meaning of the functional form.
Construction structure: The expression of the construction structure of floor coverings is based on the use of floor covering materials, namely ceramics, terrazzo tiles, and natural stone (andesite).	Construction structure: The structure of the floor construction is influenced by the aspect of the arrangement of the floor covering implies the meaning of the functional form.
Material: The material of the floor covering is expressed by the form of the use of tiles, marble, andesite, influenced by the function and characteristics of the space.	Material: The use of terrazzo, marble, andesite tiles as local and non-local components according to the function and character of the space implies the meaning of functional, iconic forms

CONCLUSIONS AND RECOMMENDATIONS

Based on the results of the research on the meaning of the form of local and non-local components in the scope of the Gedung Sate in the city of Bandung, the following findings were obtained:

The meaning of the form of local and non-local components in the Gedung Sate space elements is reviewed from the following aspects:

- Space zoning, following the concept of space grouping and Western zoning (public, semi public, private, sevice) implies the meaning of functional forms following the concept of form-based functions.
- The hierarchy of space, following the concept of the organizational structure of space and form-based functions implies the meaning of functional forms.
- The orientation, following the North-South concept with wide building sides and East-West with small building sides produces climactic forms implying the meaning of functional forms.
- The spatial pattern, following the pattern of the North-South axis, symmetrical, linear implies the meaning of functional forms resulting from forms of climatic adaptation.

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The meaning of the shape of local and non-local components on the roof elements of the Gedung Sate is reviewed from the following aspects:

- The form, using the trapezoidal roof of Javanese architecture and the Meru style tower of the Balinese temple contains the meaning of the form of functional, iconic, symbolic form
- Construction structure, using a steel frame structure that implies meaning symbolic form of modern culture.
- Building materials, using shingle materials imply the meaning of functional forms.
- The ornaments, using a series of semicircular rings such as Priangan ornamental fish scales and stupa carved wood, imply the meaning of symbolic shapes.

The meaning of the form of local and non-local components in the wall elements of the Gedung Sate is reviewed from the following aspects:

- Shapes, there are curved cocaine of climatic forms with classical Roman and Renaissance architectural styles implying the meaning of functional, iconic and symbolic forms.
- The construction structure, using frames, columns, steel beams and brick arrangements that are components of local and non-local architecture implies the meaning of functional and symbolic forms.
- The material, using bricks, concrete columns and blocks, as well as a mixture of sand and lime as components of local architecture implies the meaning of functional forms
- Ornaments, there are gate ornaments, wall arches and wall opening patterns, columns on the walls of buildings imply the meaning of functional, iconic, and symbolic forms.

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