Visual Pun in Visual Playability Fire Extinguisher Display at Terminal 3 Soekarno-Hatta Airport

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Abstract: The main issues in this journal are focused on how such work of art ultimately has a factor of memorability. Fire extinguisher are displayed in punny ways reflected similar with various tubes (simile). These visual puns actually raises a variety of narratives. Fire extinguishers have been punned with diving cylinder, helium tanks with hot air balloons, and others. This style of display has read the process of creativity starting from how to equate the shape of the tube and the next stage appears a visual narrative that has a correlation with the function of other tubes which are no longer as fire extinguisher. From all the puns of the fire extinguisher to various tubes, it raises the level of distinction in which illustrations are most memorable. This research is using the Roland Barthes' semiotic method. Data analysis shows that the most memorable illustration is the illustration that humorous or punny. The punny level is influenced by the unusualness of the story and the depiction of character expressions. In addition, the personal pragmatic experience of each person also evokes a memorable past. This study contributes the finding of a correlation between visual forms with pun. If the illustration only has a narrative that is limited to being informative and not using much puns, it does not have much effect on fame. Playability factor is the finding in this study. Playability will feel more exciting when illustrated wordy puns as well, comical, whimsy, and unusualness of the story.

1 INTRODUCTION

Airports in each country other than functioned as the access in and out of each individual traveling using air transportation modes, are often used as icons of that country. Each country competes to make various improvements both in terms of design, facilities, and or facilities and infrastructure at the airport. Its main function as check in place, boarding and landed. There are supportive facilities, for passengers as well as for the families (café, book store, department store, among others). In addition, the airport is also a transit place for many people from various parts of the world. The airport is known as one of the places where the memory is formed and then attached.

The airport atmosphere confirms what identity is being pinned on someone. So that the airport becomes a place for someone to actualize himself or a place to interact. It needs a constructive atmosphere and comfortable nuance.

Figure 1. Illustration of a couple who will become separated at the airport. Source: http://bit.ly/2QXCaE4

Thus interior design is one of the supporting factors of an airport that has the power to create space experiences, and later forming a memorable memory. The well-arranged visual ornaments greatly help the process of forming a memorable memory. The place association and event or experience will automatically be formed with the aid of eye-catching signifier and signified. Beside of that, an airport has several standards of eligibility that must be met. One of them, the placement of Fire Extinguishers at certain points.

The placement of these Fire Extinguishers must be at a clear visibility and an easily accessible points. So far there has been no innovation in the installment of Fire Extinguishers in public spaces so that they are far from being tedious and scary. Until Angkasa Pura 2 combines mural artwork with punny visual themes as a visualization of Fire Extinguishers that are unique and carry such high attractiveness.

Issues we examine are: 1). How visual structure carried its identity as a signifier, 2). How Visual Pun Creates Meaning, and 3).How to make it memorable.

2 THEORETICAL BASIS

Visual Pun is the use of usually funny words by shifting meaning in such a way as to suggest two or more meanings or meanings of other words that are similar in form and word or sound. Henri Bergson defines pun as a word, sentence or utterance where the same sentence appears to offer two independent meanings, but it is only a form; in reality there are two different sentences consisting of different words, but claiming to be one and the same because both have the same voice. (Augarde, 2003)

Considering the definitions mentioned above and the study of empirical matter, we can come to the conclusion that pun is a figure of speech consisting of deliberate confusion of words or phrases that are similar to a rhetorical effect, whether in the form of funny or serious.

Pun, recognized as a rhetorical device and communicative strategy, is widely used both in literature and in everyday life and gradually receives attention from a more scientific side. As a figure of speech, puns have been widely used in advertisements, jokes, puzzles, literary works and the like, to make language come alive and impress and produce funny, and or sarcastic effects.

Pun as a linguistic phenomenon has increasingly attracted the interest of researchers over the past few decades. Review and analysis of various conference books, articles, and materials devoted to this subject. It should also be noted that almost all the works mentioned above relate to the sentence form of words that are expressed verbally. Thus, puns are very dominant in their character so people tend to forget that they may be visual (pictorial) as well and therefore make more attraction through the eyes than the ears.

In addition, Salvatore Attardo (2005) believes that puns can be considered a form of verbal humor. He talks about Pepicello and Weisberg's linguistic theory of humor and believes the only form of linguistic humor is limited to puns. This is not entirely appropriate given that the idea of words is limited to special languages, because the visual representation of an image can create ambiguity which is considered a central figure in creating word play. The conclusion characteristic of "pun" are: figuratively, wordplay, ambiguity or intentional confusion, puzzles, as if to be serious, or as if it would be funny or humorous.

The only difference that lies between verbal and visual utterances is that visual playability plays a dual meaning that is possible in certain types of images. Verbal punctuation is a pun of various possible meanings of words or phrases. While visual puns are triggered by uniqueness in verbal form. In visual language, this is often done to replace one image with another, or one symbol for another - not only for humor purposes, but also for increasing meaning. In simple terms it can be concluded that puns are "wordy plays" while visual puns are "image plays." Visual Pun is an Imaging with funny meaning, both intentional and/or not

From the perspective of advertising design, the application of visual games in advertisements resembles the use of keys. Advertisers who use puns combine images and "lock" some product information into advertisements, and then let consumers find the key to unlock information. Although this method is creative, it does not present product characteristics that encourage high rationality. Beside of that, high advertising skepticism is characterized by the effect of cynicism. Therefore, advertisements that contain visual puns for products that lead to high rationalities are not trusted by people with high skepticism about an ad. The role of advertising for products that encourages low involvement-rationality is to help consumers compare various products but does not influence consumers' decisions to buy products (Vaughn, 1986).

Consumers feel happy when they see advertisements that contain puns and process related information. As a result, consumers have a positive attitude towards products that are advertised in such a way (Mulken et al, 2005). In this study, it can be concluded that people with low advertising skepticism usually do not reject messages; therefore, consumers with low advertising skepticism find the creative use of humorous visual puns, thus it can be concluded that this approach is effective in providing such peripheral instructions to consumers, thus encouraging the formation of positive acceptance of messages. The experimental results also show that for people with low advertising skepticism, visual

wordplay in advertising for products that causes high involvement-rationality is very persuasive (Hempelmann & Samson, 2007); this is still considered significant even though the average difference between the two types of products is small.

Literature states that consumer cognitive and advertising exposure can moderate the attitude responses of ad viewers. This can be proven by research that viewers' understanding of advertising gradually rises to touch a certain level of exposure. Beyond the level of exposure, the effects that were generated on the advertising audience and attitude brand began to decline. According to Krugman (1972), exposure to the first advertisement leads to curiosity, ambiguity and lack of recognition about advertising, called the "what is" stage. At the third advertisement exposure, the ad that was watched at the same time was evaluated. According to Cacioppo and Petty (1979), the relationship between advertisement viewers and brand attitude increasing significantly when ads are viewed three times will greatly benefit the next exposure.

The next theory that can be applied in this discussion is the semiotic theory of Roland Barthes. Roland Barthes states that semiology is the goal of taking various sign systems such as substance and boundaries, images, various kinds of movements, various sounds of music, and various objects, which are integrated in a significant system. Roland Barthes is the successor to Saussure's thinking. Saussure was interested in the complex way of forming sentences and the way in which sentences determine meaning, but was less interested in the fact that the same sentence could convey different meanings to people with different situations. In the Saussure analysis, which is used quite often by Barthes; the difference between the signifier and the signified is very important. The signifier is a picture used to state something else, while what is signified is what stands for (a real thing or, in a more perfect sense; a sensible impression). Which is indicated sometimes has existence outside of language and social construction, but the signifier does not. Furthermore, the relationship between the two ultimately changes. There are many different ways that certain signs can be expressed in language, or different objects divided. None of these methods is ultimately superior to the others.

3 METHODOLOGY

The research method used in this journal is Signifier and Signified from Roland Barthes. Communication

systems for delivering messages are called myths, so myths are not "objects", "concepts", or "ideas", but modes of signifier, a "form" (Barthes, 1983: 109). Myth is not defined by the material object of the message, but by the way in which the object conveys the message. Myths can be derived from writing modes (written discourse, written coverage, books, etc.) or pictorial representation modes (photos, films, sports, or performances).

To be able to read a myth, we do not have to bother to dissect the "signifier" relations and "signified" at the linguistic level / denotative sign (first sign), but enough to know the meaning of denotative signs in general, because from this sign the myth will be discussed. Denotative signs only become signifier - "meaning" and "form" - which are associated with signified / concepts in the level of myth. As a total of linguistic signs, "meaning-myth" has its own value; it relates to historical experience and assumes certain types of knowledge and comparative levels of facts.

4 DISCUSSION

4.1 Visual Form Similarity Analysis

In the discussion of analysis of Visual Form Similarities, structurally the appearance of Fire Extinguisher has a similar visual form to other objects. When referring to Figure 2, it can be seen that the Fire Extinguisher is hanging on a white wall decorated with pictures of people who are taking photographs. So far, what is commonly used as an object of selfie is of course interesting and valuable objects, for example: good food, expensive items that have just been purchased, traveling to a place, etc. It's rare for us to selfie with safety apparatus such as Fire Extinguisher because we don't consider them to be objects of interest. The cartoon image of a woman on the wall with her hand placed right on the lever of a Fire Extinguisher while taking pictures with her friends indicates that the Fire Extinguisher can also be an interesting, artistic, instagrammable object, and plays an important role in safety. The target audience becomes aware of the existence of Fire Extinguisher which so far have only been considered as complementary safety standards in the building.

In visualizing the Fire Extinguisher design in Figure 3, it can be seen that the Fire Extinguisher is punned into an astronaut oxygen tube. The image of an astronaut as a scientist who is not only a genius but also brave, relies heavily on the advanced equipment attached to him. The equipment on the back of the

astronaut supports his life and activities while in space. The visualization of the Fire Extinguisher which is punned into an oxygen tube indicates that the Fire Extinguisher is a vital apparatus for astronauts. If an astronaut just depends on a Fire Extinguisher in its activities in space, then we also should not ignore the existence and function of the Fire Extinguisher in the building.

In Figure 4, the visualization of the Fire Extinguisher is punned as well as being a gas balloon cylinder. Balloon sellers in peddling their wares depend on the supply of helium gas to fill the balloon. Although the balloon seller might be able to fill the balloon with a blow of air from the mouth, but it is not effective and efficient. Filling air from the mouth cannot caused the balloon to fly. In addition, blowing air will certainly drain the balloon seller's energy. Therefore, the helium gas cylinder is very helpful for the balloon seller's business. The analogy with the Fire Extinguisher is that if a fire occurs then the manual method will not be effective and efficient to extinguish the fire. Then the Fire Extinguishers function is very vital in overcoming fire problems.

Table 1. Comparison of interest of 30 respondents to the attraction of narrative visualization.

Fire Extinguisher 1 Visualization Selfie with Fire Extinguisher	Fire Extinguisher 2 Visualization Astronaut Oxygen Cylinder	Fire Extinguisher 3 Visualization Balloon seller's Helium Cylinder
7	15	8

4.2 Narrative Analysis

In the discussion of narrative analysis, each Fire Extinguisher visualization tells the narrative relating to everyday life. In Figure 2, selfie visualization with Fire Extinguisher builds a narrative in which the Fire Extinguisher becomes a selfie-able and Instagram-able object. The Fire Extinguisher is considered as a "contemporary" object so that it attracts people to take selfies and upload them to social media. Fire Extinguisher are visualized in such a way as to encourage the interaction of the target audience to interpret the Fire Extinguisher. Murals in the form of pictures of photographers stimulate the target audience to do the same. If in our daily lives we often take pictures and upload photos to Instagram about interesting objects, now the target audience is also taking pictures with Fire Extinguishers.

The visualization of the Fire which became the oxygen tube of astronauts in figure 3 builds a

narrative of how vital and important the Fire Extinguisher is for the life and safety of the human soul. Fire Extinguisher are considered a sophisticated tool that supports human life at critical times. In this mural astronauts are facing a problem where he is being attacked by aliens. The Fire Extinguisher keeps the astronauts alive to stay alive and survive in critical conditions. Visualization of Fire Extinguisher stimulates the target audience to interpret them as vital equipment in the face of fire. The Fire Extinguisher is no longer underestimated, because its function is very important during fire emergency.

In the figure 4, the visualization of the Fire Extinguisher which is a Helium balloon seller cylinder. The narrative that wants to be appointed is the Fire Extinguisher to be the best solution in dealing with critical situations. The balloon seller might be able to inflate the balloon without a tool or through the air, but obviously it will not be efficient. Using a helium cylinder makes the balloon expand faster. This visualization stimulates the meaning of the target audience to understand the effectiveness and efficiency of using Fire Extinguisher in fire situations. If there is a small fire inside the building it might be possible to use a manual method to extinguish it, but it is not as effective and efficient as using a Fire Extinguisher.

4.3 Humor Analysis

In the discussion on Humor Analysis, the appearance of Fire Extinguisher that usually look tedious, serious, and signal danger, are now visualized by a more humanistic, humorous appearance. When referring to Figure 2, where the Fire Extinguisher is visualized as a selfie object, it makes it a tool that is no longer related to terrible or dangerous situations, but rather as a unique and dominant object to take pictures. Figure 3, the Fire Extinguisher is visualized as an astronaut oxygen cylinder. Figure 4, the Fire Extinguisher is visualized as a helium cylinder balloon seller. Of the three examples of visualization, the Fire Extinguisher is seen as a humanist object with the impression of being friendly with everyday human life. Fire Extinguishers become tools or objects that are close to the lives of the target audience.

Every day thousands of people come to the airport. Both those who travel using airplanes, those who work there, to those who come to take or pick up relatives and or family. The airport is one of the busiest places in an area with a very high concentration point.

Figure 2. Fire Extinguisher visualization that is punned into a selfi-able and Instagram-able object Source: http://bit.ly/2QYJMpV

For those who live far away from relatives and / or family, the airport can be a place that can awake the feelings of sadness. Because this is where they separated from their loved ones. The visual puns of Fire Extinguishers at Soekarno-Hatta Terminal 3 is able to present a cheerful, pleasant and entertaining atmosphere. The visual puns of the Fire Extinguisher was originally intended for children but ultimately attracted the attention of the adult community as well. The slick impression is displayed through mural artwork with the theme of the meaning of the Fire Extinguishers themselves. The general impression that often appears in the display of Fire Extinguishers in general is that they are serious, rigid and tend to be tedious.

Indeed, the placement of Fire Extinguisher is intentionally installed at a certain points to meet the standards of building security requirements in the event of a minor incident such as a small fire emergency. In order not to seem tedious and rigid, Fire Extinguishers at Soekarno-Hatta Terminal 3 were combined with the elements of art. There has never been a display of Fire Extinguishers that were as attractive as those at Soekarno-Hatta Terminal 3, causing enthusiasm for the public. Even considered to be the one of the most instagrammable spots. The old impression of the airport that is gloomy now becoming obscured by the existence of this unique display system. Associations of places and events that arise are positive and pleasant impressions.
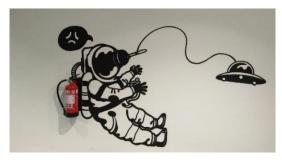

Figure 3. The Visualization of Fire Extinguisher was punned into an astronaut oxygen cylinder Source: http://bit.ly/2QQ2xvA

The camouflage of the Fire Extinguishers are combined with this mural art did not rule out the main function of the display of the Fire Extinguishers. Even with this unique collaboration, visitors become more aware of the existence of the Fire Extinguishers. The eye-catching design is sure to attract attention, not even a few visitors are then interested in taking photos with the background of these Fire Extinguishers. If usually the Fire Extinguishers are ignored wherever they are. This did not happen at Soekarno-Hatta's Ultimate Terminal 3. Visual pun style display is a special attraction for airport visitors. Which then creates a beautiful memory that is attached to visitors. Another effect that arises from the display of APAR tubes in the style of visual slides is none other than the increasing image exposure of an international standard airport which is one of Indonesia's iconic pride. Visual pun initiated by: 1). illustrative imagery; 2). Ambiguity and humor; 3). Creates interactive response.
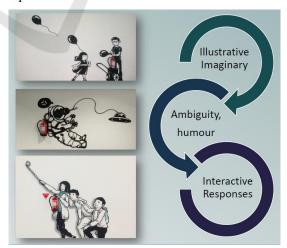

Figure 4. Visual playability principle. Initiated by: 1). Illustrative imagery; 2). Ambiguity and humor; creates 3). Interactive response.

5 CONCLUSIONS

The use of visual puns on the Fire Extinguishers display at Soekarno-Hatta Terminal 3 proved effective. Which in the beginning was intended to attract the interest of young children, in fact, adults also like. The uniqueness and novelty of ideas is one of the aspect that makes this work of art can be categorized as a successful work of art. Artwork which was then used as a communication medium that had the effect of building memory that was fixed in the mind.

Figure 5. The Fire Extinguisher visualization was set into a balloon helium gas cylinder Source: http://bit.ly/2QUXB8D

Memory arises due to the association of places and memorable events. The visual display of the Fire Extinguisher is seen as beautiful, unique and instagrammable. The last category, instagrammable, is a category that is almost mandatory in today's public space. The association of places and events is assisted by the presence of artsy and photogenic angles. Fire Extinguisher whose existence is often overlooked because its function should only be used in emergency situations, is now more prominent and interesting to see, as well as easily accessible during fire emergency.

The indicators of Visual Playability success are: 1). Narratives strength that has been built; 2). The strength of the correlation of human figure characters with the similarity of Fire Extinguishers; 3). Strength to build fantasy; 4). Responded to whether or not by the public so they're willing to take selfies in front of the illustration.

The success of the visual display of Fire Extinguishers at Soekarno-Hatta Terminal 3 is feasible as an example for other airports in the whole archipelago. Maybe not using the same idea as the existing visual puns. But it can be with other shifting meanings that are also unique and interesting..

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