

The Relevance of the Equator Monument as a Representation of Pontianak City Identity

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Abstract

The Equator Monument is a well-known landmark of Pontianak City. The city identity is related to the sense of place when someone is in that place. The sense of place acknowledges the subjective individual city imagery. From this point of view of citizen subjectivity, this study aims to explain how the Khatulistiwa Monument represents the identity of Pontianak City, and how is the production of space in the Khatulistiwa Monument area. This study used a qualitative research method. It collected data from Z-generation citizens and field observations. The results of this study show that the Khatulistiwa Monument is still relevant to the identity of Pontianak City due to its popularity, but the Khatulistiwa Monument area did not fulfill the sense of place that represents the of Pontianak City's identity.

Abstract

The Equator Monument is a famous landmark in Pontianak City. City identity is related to the sense of place when someone is in that place. Sense of place recognizes the subjective image of an individual city. From the perspective of citizen subjectivity, this research aims to find out the relevance of the Equator Monument as the identity of Pontianak City and how the space of the Equator Monument area is produced. This research uses qualitative research methods by collecting data from generation Z city residents and field observations. The results of this research show that the Equator Monument is still relevant to the identity of Pontianak City because of its popularity, but the Equator Monument area does not fulfill the sense of place that represents the identity of Pontianak City.

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1. INTRODUCTION

A city is a unity of its constituent physical and social aspects. Physical aspects include the physical components that make up a city which are visible from the natural environment, landscape, city planning, buildings, spaces that accommodate the city; while the social aspect is a variety of human activities in it (Soetomo, 2009). When visiting a city, we will recognize the city through the identity associated with that city. City identity shows distinctive characteristics or characteristics that differentiate it compared to other cities. In an article entitled City Branding and Identity, Riza, Doratli and Fasli (2012) state that city identity is an image or image that characterizes a city so that it can be differentiated from other cities. City identity is an image or cognitive picture of a city that is formed by the physical character of the city, as well as the social and cultural aspects that animate the city space. The physical characteristics of a city are the impression captured from the observable and tangible appearance of the city. Meanwhile, socio-cultural characteristics are felt by city residents or visitors when interacting socially, through conversation, and behaving in daily activities.

The city of Pontianak is associated with the Equatorial City, because it passes through an imaginary line of zero degrees latitude which divides the globe into two parts, namely the northern hemisphere and the southern hemisphere which is called the equator. With a geographical position between 60 North Latitude and 110 South Latitude, and extending from 950 East Longitude to

1410 East Longitude, rationally several regions of Indonesia are crossed by the equator at several points, starting from Sumatra to Papua. These location points are marked with landmarks marking the zero degrees latitude point in the form of the Equator Monument. The Equator Monument is located in several cities in West Sumatra, Riau, Riau Islands, East Kalimantan and West Kalimantan, Central Sulawesi, North Maluku and West Papua.

Looking closely at the history of its construction, the Equator Monument in Pontianak is a landmark built on the initiative of the Dutch East Indies government since 1928 as a marker of the imaginary line of 00 latitude that crosses Pontianak City (Khotimah, 2018:24). The historical background to the establishment of the Equator Monument provides legitimacy to the identity of Pontianak City as an Equatorial City as well as serving as an authentic 0 degree latitude coordinate marker in Indonesia.

The identity of Pontianak City as an Equatorial City, which was legitimized by the establishment of the authentic Equator Monument, continues to be reproduced by government authorities and city residents. Photos, videos and a replica of the Equator Monument are used to communicate and preserve the identity of Pontianak City as the Equatorial City. National scale activity posters, promotional pamphlets, ornaments on several city streets display replicas of the Equator Monument. The Equator Monument icon can be found in several locations, such as road ornaments, namely on Jalan A. Yani. A smaller replica of the Equator Monument is in Taman Alun Kapuas.

Exposing the Equator Monument icon in various city ornaments plays a role in maintaining the popularity of Pontianak City as the Equatorial City. Even though it is popular, the identity of the Equatorial City needs to be confirmed to city residents who have subjective experiences of Pontianak city space; and whether the Equator Monument is still relevant as a cognitive symbol of Pontianak City identity for city residents. Viewing the Equator Monument as a landmark means always relating its existence to the surrounding space. Is the Equator Monument strong enough to show the characteristics of Pontianak City? The representation of the characteristics of Pontianak City is not seen in the monument pole itself, but also in the space where the monument is located.

The space around the Equator Monument referred to in this research is the Equator Monument area. The Equator Monument area is a space used jointly by various interested parties, namely the Pontianak City government, entrepreneurs and city residents. How the spatial production of the Equator Monument area represents the character of Pontianak City is an inseparable part of forming an image that will be captured by residents who perceive it so that it becomes a sense of place. Based on the description above, the objectives of this research are as follows: 1) What is the relevance of the Equator Monument as the identity of Pontianak City; 2) How is the production of space in the Equator Monument area.

2. RESEARCH METHOD

The research method used in this research is descriptive qualitative with a spatial approach. The spatial approach, also called the spatial approach, is a characteristic of Geography research which aims to describe the existence of objects on the earth's surface in relation to the surrounding space. The Equator Monument area is a cultural landscape whose meaning and relevance are studied as the identity of Pontianak City. The Equator Monument as the identity of Pontianak City is still relevant or has its meaning shifted. The Equator Monument is interpreted in relation to the spatial objects around it, its significance as a landmark in Pontianak City, and its relevance to the current identity of Pontianak City.

The data collected was primary data from informant interviews and observations. The first question was answered through analysis of interviews with Generation Z informants and a key informant, a Chief Architect for the arrangement of the Equator Monument Area. The second question is answered with the results of analysis of observations of the Equator Monument area. The selection of Generation Z informants has several considerations. Generation Z (hereinafter referred to as Gen Z) is a group of young people, born between 1997 – 2012 (BPS Indonesia).

Cognitively, Gen Z already has an awareness of space because their environment is far outside the home. Using the birth year range 1998 – 2012, the age of Gen Z when this research was conducted was 11 – 25 years. From this age group, the selected informants were aged 18 – 25 years. At the age of 18 - 25 years, a person is considered an adult, their mobility is higher because they are legally allowed to drive their own vehicle, they usually have freer behavior to do activities outside of their routine, so that the place they go to when leaving the house is not monotonous, not just educational facilities (school/ universities) and offices. This allows them to spend more time interacting with city spaces compared to younger age groups in Gen Z who are still under adult supervision.

The interview with the informant, Chief Architect for the Arrangement of the Equator Monument Area, aims to find out how the space concept was designed by the authority, namely the Pontianak City Government. Conceived space is one part of space production according to Lefebvre, apart from perceived space and lived space. Gen Z: Generation Z, born 1997 – 2012 (BPS Indonesia definition)

3. RESEARCH RESULTS AND DISCUSSION

The Relevance of the Equator Monument as the Identity of Pontianak City

Identity describes the intrinsic value of a subject or object that is easily recognized in a territory (Siregar, 2019: 746). Place identity is concerned with the process by which people living in or associated with it make that place an important part of their world. A person subconsciously and self-consciously accepts and acknowledges that place as an integral part of his personal and communal identity and self-worth. Place identity and place interaction are reciprocal processes in the sense that, through place interactions, participants actively engage with the place. They feel part of a place and associate their personal and group identities with the identity of that place (Seamon, 2014: 7).

The Equator Monument as the identity of Pontianak City can be seen as a landmark that is characteristic of the city. However, among the younger generation, the Equator Monument receives less attention because it is rarely visited compared to other landmarks that have high accessibility, and the area's low function as a space for activities with city residents. Some of the results of interviews with Gen Z are as follows. Gen Z informant, Yulita (21 years), said she had never been to the Equator Monument. Even though he has never visited, he said that the Equator Monument still deserves to be an icon of Pontianak City because it is truly on the equator. Apart from Yulita, Zakie (20 years old) has never visited the Equator Monument at all. Several informants met had only visited the Equator Monument once, in the past. However, they all agreed that the Equator Monument is unique because its position is right on the equator. Enjela (19 years old) said, "The Equator Monument is still relevant as a marker for Pontianak City because it is on the Equator line which makes it easier for outsiders (immigrants) to recognize this city."

A Gen Z informant who was interviewed said that the Kota Baru roundabout monument was more worthy of being the identity of Pontianak City. In another location, namely the Pontianak New City Roundabout, there is a landmark in the form of a replica of the skeleton of an earth globe crossed by a branching river with the inscription 1771. This landmark symbolizes the city of Pontianak which was founded in 1771 and is divided by the Kapuas River, becoming the northern and southern parts of the city. This landmark does not explicitly show the equator of the globe, but rather emphasizes the history of the founding of the city and the Kapuas River as an important part. However, the icon of the globe where the city of Pontianak is located, which is widely understood to be exactly the center line of the globe, implicitly reminds people who see it about the identity of the Equatorial City.

In this research, through a Focus on Group Discussion (FGD) with Generation Z participants, several landmarks in Pontianak City were obtained, including Kapuas Square Park, Digulis Monument, Mujahidin Mosque, Cathedral Church and Radank House. According to the FGD participants, these landmarks are the characteristics of Pontianak City. The discussion questions were sharpened with an emphasis on what landmarks should you visit when you visit Pontianak City? This question aims to confirm which landmarks are cognitively associated with Pontianak

City. This answer is used to find the identity of Pontianak City which is represented by landmarks. Some of the answers that emerged focused on the Digulis Monument and the Equator Monument.

Researchers asked which place came to mind first when arriving in Pontianak. This question is to find out places associated with Pontianak in the memories of people who come from outside the city. Out-of-towners are considered to have less knowledge about the city they have just visited, but are familiar with the city's famous landmarks. The first places that came to mind for the informants to visit upon arrival in Pontianak included Digulis Monument, Taman Alun Kapuas, Waterfront City Pontianak. Several places mentioned by informants were different, influenced by the informant's background, for example close ethnicity and religion. Informants who are Catholics mentioned the St. Joseph Cathedral Church as the first place they wanted to visit; while the informant is Muslim, mentioning the Mujahideen Mosque. Likewise, the Kadriah Palace is a place that ethnic Malay informants want to visit. This shows that a person's sense of place in a city is influenced by previous knowledge, experience and the closeness of a person's background to that city.

Recently, the appearance of the Digulis Monument has become more frequent in visual communication in Pontianak City via video, especially with the technique of taking video from above using a drone. The Digulis Monument has become the new branding for the City of Pontianak with its visually attractive appeal, and as a landmark in the middle of a lively city. Its strategic location is a location that is often passed by city residents to entertainment and shopping centers on Jalan Gajah Mada, especially students. Digulis Monument is the center of local activity, because it is located around the Tanjungpura University Pontianak campus. Apart from being a busy landmark, the light ornaments and fountains add to the visual appeal of Digulis Monument, especially at night.

Firman (22), said that the area around the Digulis Monument is a gathering place for young people. Among other things, student demonstration activities are often centered around the Digulis Monument and the Tanjungpura University roundabout because they attract public attention. Meanwhile, at night this area is still busy with traffic and young people gathering with their community friends.

Communication about the meaning of the Equator Monument as a characteristic of Pontianak City is still accepted by Generation Z. However, in the reality of the current context, the Equator Monument is not a priority destination for them to visit. Several FGD participants stated that they had visited the Equator Monument at least once in their lives. The visit was carried out with other relatives. Ozy, an FGD participant, said he wanted to know the history of the Equator Monument. In general, only 4 out of 20 FGD participants had visited the Equator Monument.

Perceived Place and Generation Z's Sense of Place towards the Equator Monument

Investigations regarding sense of place can be found in studies of geography, architecture and urban planning. This sense of place is a factor that makes a space a place that has certain behavioral and emotional characteristics. Tuan (1974: 388) developed the concept of topophilia which describes the affective bond between people and places. To understand places, it is necessary to consider narratives, associations, feelings, movements, actions and practices related to these places (Tuan in Sylaiou and Ziogas, David Seamon (1979), who is one of the developers of the concept of sense of place. He said that sense of place is "a holistic experience, involving the perceptions, understanding, beliefs, and values associated with a place or space that influence interactions and decision making."

The existence of monuments, monuments or objects in space can provide meaning, both personally and collectively. The concept of individual experience of space is called sense of place. Human interaction with space forms a diverse sense of place. In urban space, city residents interact with spatial components both natural (nature) and the results of human culture, for example the current weather, sounds or noises heard, aromas smelled, surrounding views, trees and parks, insects and animals. other things, buildings, parks, lights, and other human activities that give a certain impression to people who are in that place.

The productive age population is city residents who have high mobility. They move from home to school, office, to shopping centers, green open spaces, city parks, coffee shops and so on. This activity of moving from one place to another causes this group to interact a lot with city space.

The concept that refers to the subjective and emotional experience that a person feels when they are in a certain place is called sense of place. Various aspects of human interaction with places, as well as how these places have an impact on human life, have given rise to the concept of attachment to place, including sense of place, meaning of place, and place identity (Hashemnezhad, Heidari, & Hoseini, 2013: 1). Individuals' experiences and emotional attachments about a place in the sense of place concept include individuals' perceptions of the physical and cultural features of a location, as well as the social and emotional relationships they have with that place. Sense of place is a comprehensive concept that refers to the subjective and emotional experience felt by someone when they are in a certain place. It includes individuals' perceptions of the physical and cultural features of a location, as well as the social and emotional connections they have with that place. According to Fisher (2006), the local environment where there is a relationship between physical and social aspects greatly influences city life.

Landmarks what is authentic in a place can become an identity known to the public about a city. Landmarks usually have cultural characteristics or mark historical events in the city. The Equator Monument is a land mark in Pontianak City which is known to be a characteristic of the city of Pontianak which is known as the Equatorial City. As the city's identity, the Equator Monument is a "must" destination for guests coming to Pontianak. A replica of the Equator Monument appears in every media that represents Pontianak City at the national level, which then legitimizes the nickname Equatorial City as the identity of Pontianak City.

Apart from landmarks, a city's identity is formed by the cognitive image of the people and visitors who come. This cognitive image can be any impression that people and immigrants have who have lived for some time in a city. Therefore, a city's identity is a collection of diverse experiences, weather conditions, city infrastructure, city layout, economic activities, social interactions, socio-cultural conditions of society that influence the social situation, security, typical food, and so on. With a diversity of attributes forming experiences and meaning of urban space, land marks can provide experiences for city residents.

Perceived place and sense of place in this research are explored from the perceptions and experiences of Gen Z when interacting with urban spaces. The interview results show that Gen Z has very minimal experience in interacting with the Equator Monument. Gen Z's practice of visiting the Equator Monument is usually 1-2 times with family, peers or at school events. Tiara, a 19 year old student in Pontianak City. He visited the Equator Monument with the aim of seeing the solar culmination event. He was interested in visiting the Equator Monument because of its uniqueness and the history of this monument.

Those who have never visited the Equator Monument do not have a sense of place about the Equator Monument area. Nevertheless, the knowledge reproduced by the Pontianak City government about the uniqueness of the Equator Monument area through routine agendas such as the annual education entitled "Witnessing the Solar Culmination Event" which occurs twice a year on March 21-23 and September is quite popular among the public. The fame of the annual culmination event at zero degrees can be seen from the statements of informants who have never visited the Equator Monument. Enjela (19 years old) said, "I have never been to the Equator Monument while I was in Pontianak until now. (I) want to see the solar culmination phenomenon directly. There will be an (experimental demonstration) that the egg can stand upright at that (culmination) time."

Spatially, there are several reasons why the Equator Monument is rarely visited by intercity vehicles. First, the location of the Equator Monument is on a corner which makes it difficult for visitors who want to enter the Equator Monument area. Second, the location of the Equator Monument area is in North Pontianak District, with a gate visible on the edge of Jalan Khatulistiwa which provides traffic in and out of Pontianak City with quite high vehicle speeds.

The location, which is still in Pontianak City, is not a rest area for vehicles passing between cities. Therefore, intercity vehicle users rarely stop at the Equator Monument area to rest. Second, this monument is located around dense residential and industrial areas. The impression attached to it as an educational tour makes the Equator Monument feel boring,



Figure 1.1 Replica of the Equator Monument with a dome protecting the original monument inside

Conceived Place Equator Monument

Conceived place refers to a place according to the concept creator in Lefebvre's production of place. Management of the Equator Monument is under the authority of the Pontianak City Government. Researchers interviewed the architects involved in designing the Equator Monument area. Viewed from a strategic aspect (of important value), the Equator Monument area is located in a vital state object, where there is a TNI weapons warehouse nearby. Management of the Equator Monument area is experiencing problems due to land ownership. The area managed by the Equator Monument area by the City Government is very narrow, starting from the Monument and the entrance road. The outer area around the dome of the Equator Monument is very narrow and no additional buildings are allowed because it is part of the building boundary line. Meanwhile, the area next to the monument and the back is land belonging to the TNI. Only in July 2022, an agreement regarding the Equator Monument area which includes areas rented for businesses and restaurants; The parking area up to the waterfront facing the Kapuas River is managed by the City Government.

Planning for the arrangement of the Equator Monument Area was carried out based on an agreement on the new management area which could not be carried out because it was already past the budget year, and could only be included in the next year's budget planning, explained Uray. Imaginations regarding the development of the Equator Monument area that have emerged from various planners' ideas, as stated by informants, include: The Equator Monument was built with a grand size and height that allows visitors to climb to the top of the monument and view the surrounding landscape and the Kapuas River; and the arrangement of the Equator Monument plus the Pontianak City museum building. A competition to design the Pontianak City museum in the Equator Monument area was once held by the City Government. However, the tug-of-war between budgeting and city development priorities meant that this idea was not chosen.

The Covid 19 pandemic also affected the budget for structuring the Equator Monument area. The priority of controlling the spread of Covid 19 infection meant that the arrangement of the Equator Monument was delayed for 2 years. After Covid 19 ended, the Equator Monument area was improved as visitor capacity increased after community activities in public spaces returned to normal. The Equator Monument continues to be communicated by the city government as a space for citizen activities. Considering that the Equator Monument is a cultural heritage, it is

more closely related to historical factors. Meanwhile, aspects of cultural activities in the form of local traditional rituals are not directly related to the physical building of the Equator Monument. The Equator Monument area is currently a city park area designed as a tourist attraction. The Equator Monument is located on the banks of the Kapuas River. Administratively, The Equator Monument is located in North Pontianak. According to information from Uray Fery Andi, as Chief Architect, the revitalization of the Equator Monument was planned as part of the development of public spaces in North Pontianak.

Production of the Equator Monument Room

The Equator Monument was socially constructed by the people of Pontianak City as the identity of the city of Pontianak. The identity of this city is a mental image of Pontianak City which is attached to its geographical position which is crossed by zero degrees latitude (equator). In looking at the face of the city, the Equator Monument becomes a reference point for orientation of other places around it, thus acting as a landmark.

Space, places and the elements in them are not static, but always change over time. Social, economic and political dynamics together with the physical dynamics of the environment will change the external appearance of a space. Humans are the main actors or subjects who cause changes in space. Through interactions between humans and their surroundings, humans make meaning of the space in which they are located. Humans with their ideas use space as a place for their activities, categorize these spaces according to their functions, and attach certain meanings to these spaces. They determine which spaces are places to live, which spaces are designated for production activities and socio-cultural activities. This explanation explains that humans produce space.

The changes or dynamics of space indicate changes in the meaning of space produced by humans. Changes in value and function are due to changes in human needs for space. According to Levebre, the space where social activities take place or social space is formed from spatial practices, representations of space and representational space. The Equator Monument as a social space, a place where humans carry out activities or provide functions and meanings that are socially produced are reflected through social practices that represent the meaning of space (representations of space), as well as forming a representational space from the meanings produced.



Figure 1.2 Miniature Globe Ornaments in the Equator Monument Area (Research Data, May 2022)

Cities are the product of city residents or citizens. A city is perceived by citizens, conceptualized by citizens, and brought to life by the citizens of the city. However, the production of space is also controlled by the authorities within the city space. Authority of course lies in the great power that moves citizens, namely the government and also capital owners who have an interest in selling city image products and mobilizing city capital in the name of urban spatial planning, capitalization or commodification of space.

The formation of the meaning of the Equator Monument as the identity of the city of Pontianak is the result of a communication process, admiration for the unique position that marks the equator line. The unique meaning of the Equator Monument as a city identity has been strengthened

through communication. Forms of communication regarding the identity of the City of Pontianak are found through the use of miniatures resembling the Equator Monument, both by regional authorities and the wider community, for example the symbol of the Equator Monument as a representation of the City of Pontianak at every national event, miniatures of the Equator Monument on city landmarks, road markers such as decorative road markings, duplicates smaller monuments, gates and typical Pontianak city souvenirs.

A culture survives by undergoing quality testing, where the culture is still considered relevant in the midst of social change, is still the collective knowledge of a society that is told from generation to generation, and is still preserved by cultural actors or society. The Equator Monument as the identity of Pontianak City still survives because it is continuously communicated, both by the community, government institutions and education.

However, as a landmark of Pontianak City, the Equator Monument is just one of the other landmarks. These landmarks provide an overview of the physical appearance of Pontianak City which reminds people of Pontianak City. Each person who lives in it (city residents), those who walk around the city, or those who visit Pontianak City will have an impression of the city's landmarks. Each person's impressions and memories of landmarks in Pontianak City, which are considered to be the characteristics of Pontianak City, can differ from one person to another.

These differences in personal views regarding the landmarks that are characteristic of the city of Pontianak provide an alternative identity for the city of Pontianak other than the Equator Monument. The deconstruction of the meaning of the Equator Monument raises the question of whether the Equator Monument is still relevant as the identity of Pontianak City in the cognitive (knowledge) and affective (perceived) realms of city residents and the wider community.

Spatially space is an arena for competition from various interested parties. Efforts to dominate the use of a space are carried out through the reproduction of all knowledge to maintain the hegemony of space use by interested parties. Common space will always adapt to the interests of capital in order to guarantee capitalistic relations of production and reproduction.

The spatial production of space will influence the mentality of its inhabitants thereby creating what Henri Lefebvre called social space, namely the production relationship between spatial space and society. The production of space, both spatially and socially, is closely related to the mode of production in modern society. The production of knowledge about space is a reflection of the relationship between the two. According to Lefebvre (2000), space is similar in value to other commodities, as he says, "Space is real in the same sense that commodities are real since (social) space is (social) product" (Lefebvre. 2000:26). Space embodies the desire to exhibit oneself (a desire of self-exhibition) because both space and commodities must be used so that (both space and commodities) have value. As a result,

Social space is formed by social action, both individually and collectively. Social action gives meaning to how a spatial space is conceptualized by those who fill and animate that space. The production of social space concerns how spatial practices are realized through perceptions of the environment built through networks that link social activities such as work, private life and leisure. Lefebvre describes the relationship as dialectical between lived (spatial and social) space, perceived space, and conceptualized space, or what is called "three conceptual series of space" (a conceptual triad of social space production).

The three conceptual series of space referred to by Lefebvre explain how social space is produced, namely as spatial practices, representations of space and representational space.

Spatial practice refers to the production and reproduction of spatial relationships between objects and products. This is what helps ensure the continuity of social space production and its cohesiveness. In this sense, social space also includes the involvement of every member of society who has a certain relationship or attachment to ownership of that space. Thus, social cohesion over a space is determined by the degree of competence and level of performance regarding the use of space (physical or material). This kind of spatial practice is understood as lived space.

This note shows that the initiative to build stakes to mark the equator was carried out by the Dutch colonial state, which at that time was still in power in the Pontianak Sultanate region. The

idea for building the Equator Monument came from outsiders (people from outside). Without insider involvement in the ideas or thoughts on the physical monument, the cultural representation of Pontianak City is not visible. Functionally, the monument is intended for geographical observation purposes, so from the start there were no rituals and cultural activities related to the Equator Monument.

The image of an artifact is most easily observed from the physical form of its architecture. The main material for the Equator Monument is belian wood, which is a use of materials found in the surrounding environment and easily obtained. The belian wooden pillars could imitate the local community of Pontianak City in erecting building poles. It could be that practical considerations were a consideration for using purchased wood as a monument pillar, without the intention of including the characteristics of the city of Pontianak.

The location around the Equator Monument is not far from the banks of the Kapuas River. The topography of the land in the form of plains makes it easy to erect monuments. Its location, which is not far from the former government center of Pontianak City, namely the Kadariah Palace, makes the existence of the Equator Monument an important landmark. However, since the beginning of its construction, during the change of power since the Dutch colonial period until it became part of West Kalimantan Province (Indonesia since the dissolution of the United Republic of Indonesia on 17 August 1950), the Equator Monument was labeled as a monument to the identity of Pontianak City without giving it a function as a public space for citizen activities. However, the government continues to produce knowledge, both regionally and nationally, to introduce the Equator Monument. The Equator Monument became widely known as an icon of West Kalimantan Province, which because of the existence of this monument legitimized the nickname Equatorial City for Pontianak City. The status of the Equator Monument as a cultural heritage object shows the presence of the City Government as an authority that has the power to give meaning to city landmarks.

The representations produced by a space therefore become "diverse". Such representations refer to a "conceived" space, such as space for scientists, spatial planners, urban communities, technocrat researchers and implementers, and other social engineers, such as artists who have expressions and attitudes. mental, for example, which is unique in identifying "space" - while researchers view the process of forming space as a scientific engineering - such as through study or research by identifying what constitutes a space, what consequences people feel about "space". " that and what they understand about that space and its dynamics. In this context, space is a production that arises from the conception of people and/or several people or people in general; conceptualized "space".

Representational space refers to space that is actually "lived" (lived space) and is related to various forms of imagery and symbols associated with it. This includes how the occupants of a space or the people who use it interact with each other through practices and forms of visualization within a space. Conceptions of space also emerge based on various real experiences experienced by each person as a cause and effect of a dialectical relationship between spatial practices and spatial representation. Space becomes something that is specifically perceived by an individual, group or society; perceived space.

Lefebvre applies three sets of conceptions of space as a method for analyzing spatial history. He argues that social space is produced and reproduced in relation to various forces that influence the production of space and also to various relations that are formed in the production of physical or material space. These forces are not just a "competition" over physical space that is completely "void" or "empty" or even "neutral", but rather a process of attraction of interests between various "forces" that influence each other's efforts to inhabit "material space" (physical) which actually "exists".

Space, places and the elements in them are not static, but always change over time. Social, economic and political dynamics together with the physical dynamics of the environment will change the external appearance of a space. Changes in the face of the space can be observed from the physical appearance of the space and land use. Humans are the main actors or subjects who

cause changes in space. Through interactions between humans and the environment, humans make meaning of the space in which they are located. Humans with their ideas use space as a place for their activities, divide this space into functions, and attach certain meanings to these spaces. They determine which spaces are places to live, which spaces are designated for production activities and socio-cultural activities.

The changes or dynamics of space indicate changes in the meaning of space produced by humans. Changes in value and function are due to changes in human needs for space. According to Levebre, the space where social activities take place or social space is formed from spatial practices, representations of space and representational space. The Equator Monument as a social space, a place where humans carry out activities or provide functions and meanings that are socially produced are reflected through social practices that represent the meaning of space (representations of space), as well as forming a representational space from the meanings produced.

Pontianak is a commercial city that has been known since the Dutch colonial era. This development coincided with the presence of many immigrants and traders who then settled and made Pontianak City increasingly busy with active economic activity. Pontianak is the capital of West Kalimantan Province. The location of Pontianak City is geographically relatively close to neighboring countries, such as Malaysia, Brunei Darussalam and Singapore. Due to its geographical situation and location, the city of Pontianak tends to be frequently visited by travelers from neighboring countries, both visitors who have business in the city of Pontianak, or who are just stopping by before heading to other destinations in Indonesia.

Many parties have a role in shaping the arrangement of the Equator Monument area as it is seen now. Not only from government institutions, but also from third parties. The private sector built wooden buildings on the left and right sides of the Equator Monument area which became a business place for traders. Currently, the left row of buildings is filled with food stalls and shops selling souvenirs. Meanwhile on the right, the building looks abandoned and still has a sign for rent. This collaboration between the City Government and the private sector has been going on for some time, where they have the right to rent out the business premises that have been built. Previously, entrance tickets were also managed by the private sector. The fence dividing the Equator Monument area and the Kapuas River is also being carried out by the private sector.



Figure 1.3 Restaurants and souvenir shops rented by entrepreneurs in the Equator Monument area

Space, places and the elements in them are not static, but always change over time. Social, economic and political dynamics together with the physical dynamics of the environment will change the external appearance of a space. Changes in the face of the space can be observed from the physical appearance of the space and land use. Humans are the main actors or subjects who cause changes in space. Through interactions between humans and the environment, humans make meaning of the space in which they are located. Humans with their ideas use space as a place for their activities, divide this space into functions, and attach certain meanings to these spaces. They determine which spaces are places to live, which spaces are designated for production activities and socio-cultural activities.

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4. CONCLUSION

The Equator Monument is a famous landmark in Pontianak City. Reproduction of knowledge about the Equator Monument as the identity of Pontianak City continues to be carried out by the government and the community. Photos, replicas and miniatures of the Equator Monument are used as symbolic representations of Pontianak City. This supports the image of Pontianak City as an Equatorial City which is marked by this monument. The city development movement and socio-cultural dynamics have brought about changes in the cognitive image of Pontianak City residents. Cognitive images shape city identity. City identity is related to the sense of place when someone is in that place. Sense of place recognizes the subjective image of an individual city. From the point of view of the subjectivity of generation Z city residents, it can be concluded that the Equator Monument is still relevant to the identity of Pontianak City because of its popularity. However, the Equator Monument area does not fulfill the sense of place that represents the identity of Pontianak City.

The production of the Equator Monument space is formed from the activities of visitors who see it, entrepreneurs who use the space, and the Tourism Department who designed the Equator Monument area. As the first equator line marker in the archipelago, the Equator Monument has received legitimacy as a cultural heritage and identity for the City of Pontianak. Due to its proximity to the Kapuas River, the Equator Monument is quite representative of Pontianak City. Changes to the physical image of the Equator Monument include a dome, expansion of the management area, and an Equator Park with functions that accommodate city community activities. The Equator Monument area is not far from the banks of the Kapuas River which is integrated with a pier and waterfront city tourism.

5. BIBLIOGRAPHY

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