

# The Influences of Islamic Values on The Architecture of Saoraja Traditional Houses in Sidenreng Rappang Regency – South Sulawesi

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**Abstract;** Islamic influence in Bugis residential planning in Sidenreng Rappang Regency is believed to have existed since hundreds of years ago. It was since the arrival of Islam in Sidenreng Rappang Regency around the 16<sup>th</sup> century. The influence can be seen in Bugis traditional homes, especially the home of Bugis nobles so-called *Saoraja*. Bugis people also knew the pecking order system that can affect the form of their homes marked with special symbols in the home. Until now, the existence of *Saoraja* can still be found its track even though some have changed or renovated in terms of the forms. The object of this study is 4 (four) *Saoraja* representing 4 districts or villages in Sidrap Regency. They are Saoraja Kulo, Lise', Bilokka and Masepe. It is interesting to be studied and hopefully it will be adopted into the concept in building Islamic modern home.

**Keywords:** Bugis ethnic, Bugis Traditional Houses, *Saoraja*, Islamic Values

## Introduction

Acculturation is being something inevitable when a form of social relationship is established, even being an important role to support civilization built. History records, the mixing of cultures that has occurred in the past are still maintained and reinforced by society in some places, even the

values of acculturation are being a sort of guide to life in their tradition.

Wikantari (2008) explains that dealing with the results of the study of ethnology, Bugis tribes are the descendants of the Young Malay (Deutro Malayu) coming from Indian origin. Fitri (2006) explains that the first time of the members of the Austronesian family setting their foot in the archipelago was around 6000 years ago. Their arrival is gradually; the initial phase was the Old Malay who were the ancestors of Toraja tribes. The second phase, Young Malay was an ancestor of Bugis, Mandar, and Makassar tribes. Then, Wikantari explains that the Bugis spoke *Bugis language* and had written literature since centuries in the form of *Lontara*. Script letters used are lontara, a letter system derived from Sanskrit.

The Bugis village, as the village of other allied nations, the building on a linear village was located in rows and facing each other. Among the rows of the building, there is a common room which is used for various activities such as gathering, worshipping or religious rituals, arts and other events (Fitri, 2006). Wikantari more specifically describes that the ancient Bugis village generally consisted of a number of families, between 10 to 200 homes. The houses were usually in rows and facing South or West. If there was a river, it was arranged so that the houses back to the river. The center of the old village was a sacred place (*possi tama*) with a large banyan tree, and sometimes with the cult house (*saukang*). In addition to the sacred place, a village generally also had violated or mosque.

It is also still existing in Sidenreng Rappang (Sidrap), South Sulawesi. Local acculturation and Islamic values that go into this area around the early 16<sup>th</sup> century were still able to be seen its footsteps today. Sidrap community is mostly Bugis,

known as devout and fanatic Islamic followers. Islamic integration into social institutions of Bugis society still feels strong, including the influence of Islam in the planning of the residence that was also believed to have been existing since hundreds of years ago, and it could be seen from Bugis traditional houses especially on *Saoraja*, Bugis nobility.

### **Saoraja Philosophy and Social Strata**

Wikantari (2008) illustrates that the concept of the architecture of traditional Bugis-Makassar society started from an ontological view of life, how to understand the universe as a "universal". The philosophy of traditional Bugis-Makassar lives called "*Sulapa Appa*" suggests an attempt to "improve them". This philosophy states that all aspects of human life will be perfect if their form is "*quadrangle*". The philosophy derived from the "myth" of the human creation that are believed consisting of four elements, namely: earth, water, fire, and wind.

For traditional Bugis-Makassar society who thinks in totality, the traditional home of Bugis Makassar is influenced by the understanding: "The structure of the cosmos" in which the nature is divided into three parts, namely "top nature", "middle nature", and "bottom nature". Wikantari also quoted Abu Hamid in "South Sulawesi Culture basket". He writes that Bugis traditional home that was composed of three tiers in the form of "rectangular", was built and constructed following the model of the cosmos according to their world view. The presumption of the universe (macrocosm) is composed of three levels, namely the top nature or "top continent", middle nature "middle continent" and bottom nature "bottom continent". The top continent is the place of Gods headed by a supreme deity called "*Devata Seuwa*" (the only god), residing at "*Botting-Langik*" (the highest heaven). The middle continent is the world inhabited also by representatives of the supreme deity who set

the human relationship with the supreme deity as well as oversee the order of the cosmos. Bottom continent called "*Uriliyu*" (the deepest places) are considered to be under water. All institutions related to the manufacture or construction of the houses should be based on cosmological expressed in the form of philosophical symbolic meaning that was known hereditarily from generations to generations.

Mangunwijaya in Wikantari (2008) states that for the first, the architecture was not directed to the first time for the sake of the development of the aesthetic sense of the building, but especially for the sake of cosmic survival. This means as an integral part of the whole "cosmos" or "universe" is sacred and magical.

Especially for The Bugis, social class system can affect the shape of their homes marked with special symbols in the home. Based on the social stratification, the forms of the traditional houses are known as the *Bugis Saoraja* and *Bola*. *Saoraja* means big house, the house occupied by the descendants of the king or the nobility, while *Bola* means a regular home, the residential home for ordinary people (Mardanas, et al., (Ed.), 1985: 24, in [melayuonline.com](http://melayuonline.com) accessed 30 March 2013).

Izarwisma, et al., (1985: 27) further states that in terms of structure and construction of the building, the second kind of the house does not have a principled difference. The difference is only in the size of the home and social status of the occupant. In general, a *Saoraja* is bigger and wider than a *Bola*, usually characterized by the number of poles. *Saoraja* has 40-48 poles, while *Bola* only has 20-30 poles. While the differences in social status can be seen on the rooftops of houses called "*timpaklaja*". *Saoraja* buildings have terraced

*Timpaklaja* between 3-5 levels, while *Timpaklaja* of the houses not high-rise, alias artless. The more the number of *Timpaklaja* level of a *Saoraja*, the higher the social status of the occupant.

From interviews with some of the descendants of nobles who stay at Saoraja in Sidrap Regency at this time, data showed that in the lineage of nobility in Sidrap known some degree. For the nobility who ruled the kingdom, including:

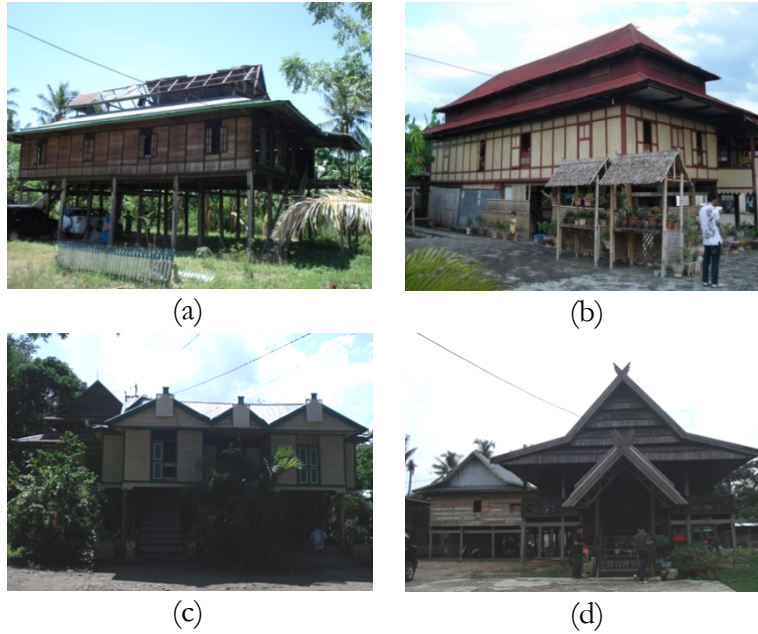
1. *Addumwang*: a King or *Datu* before the introduction of Islam
2. *Addatuang*: a King or *Datu* after the arrival of Islam in Sidenreng Rappang or supreme leader who carried the royal government by the societies' mandate. Until now, the customary assembly structure of Addatuang Sidenreng is still running and the customary leaders today is Addatuang Sidenreng XX, Drs.H.Andi Patiroi Daeng Makkita who was appointed on December 29<sup>th</sup>, 2012.
3. *Pabbicara*: a top leader of each district or village under the kingdom. His job is to assist the king in making decisions, especially when problems arise both government and social issues.
4. *Matoa*: an advisor to the king and *pabbicara* or elder person.

Nobility title determines the type of house occupied them: *Salassa'* is the house occupied by the King or *Addatuang*, *Saoraja* is a big house occupied by *Pabbicara* and *Matoa*, while *Bola* is the house occupied by most ordinary people or society .

### **Saoraja Comparison in Sidrap Regency**

*Datu* house or *Salassa' Addatuang* in *Sidrap* has been unable to find its historical physical traces, some had been destroyed by weathered with age, partly was demolished totally by the owner to keep abreast of modern houses models, and some were already sold and unknown tracks. Currently, the

thing that we are still able to find is *Saoraja*. It is home/office of *Pabbicara* residence which can be compared with each 4 (four) *Saorajasin Sidenreng Rappang*. They are: *Saoraja Tanre* in *Lise' village*, *Saoraja Massepe'*, *Saoraja Bilokka* and *Saoraja Kulo*.



**Figure 1.** *Saoraja* in Sidrap;  
a. *Saoraja Tanre* in *Lise' village*. b. *Saoraja Massepe'*.  
c. *Saoraja Bilokka*, d. *Saoraja Kulo*  
(Source: Field Survey, 2013)

*Saoraja Tanre* was located in hamlet 2, Lise Village PancaLautang District or about 17 kilometers from Pangkajene, Sidrap capital. It was *P. Maddangka* with the title *Kapitang Bolong*. *Saoraj aMassepe* was located in *Massepe Tellu Limpoe District*, exactly in Andi Mahmud Petta Kape's house with the title *Pabbicara Massepe*. *Saoraja Bilokka* was located in *Panca Lautang*

*District*, exactly in Andi Patongai's house. He was the descent of Andi Mahmud with the title *Pabbicara Massepe*. Then, *Saoraja Kulow* was located in Kulo District, exactly in Lamakkarodda's home (*ArungKulo*) with the title *Petta Lolo*.



*Figure 2 .Saoraja Location Map in Sidrap*

*(Source: Field Data Analysis: 2013)*

## 1. SaorajaTanre in Lise' Village

### 1.1. Location

SaorajaTanre was located in hamlet 2, Lise' Village, Panca Lautang Subdistrict, Sidenreng Rappang Regency, or about 17 kilometers from Pangkajene, the capital of Sidrap. The north side bordered on *Allessaleo Village*, Panca Lautang District. The southern side bordered on *Corowali Village*, Panca Lautang District. The east side bordered on *Wanio Timoreng Village*, Panca Lautang District, and the west side bordered on Teppo Village, Tellu Limpoe District. Entering Lise' village, it would not be immediately seen as other villages in Sidrap. After the gate of Lise' village, it would be seen fields and a few hectare of paddy fields, The distance from the village gate to the village was

about 3 (three) kilometers. The village was inhabited by about 700 heads of household. *Saoraja Tanre* in Lise' was in the center of the village or the border between Hamlet 1 and Hamlet 2.

### 1.2. *Village History*

The first superior orator (Lise people today are very well known for their rhetoric ability) from the village which had been ever headed by *Kapitang Bolong* stated by a village elder was *Syamsuddin Muballi*, starting when the royal ruled the roost in Sidrap. At that time, there were seven brothers of citizens Lise who were expert in their fields. The seven were appointed as "*Tau Matane*" (government officials) and became princes in their respective fields. Because of their mastery, they were titled *Tau Malise* (sophisticate). The people used to abbreviate the word of *Tau Malise* being *Lise'*. From these seven people, clever descendants were born. (Source; [www.fajar.co.id](http://www.fajar.co.id) published March 9<sup>th</sup>, 2012, accessed 26 March 2013).



*Figure 3 .Interview with Informant in SaorajaLise'*

*(Source : Field Survey, 2013)*



### **1.3. Occupants Lineage**

According to Andi Tappa (40<sup>th</sup>), Saoraja Lise was inhabited by descendants of *Pabbicara Lise* for generations with the following sequence:

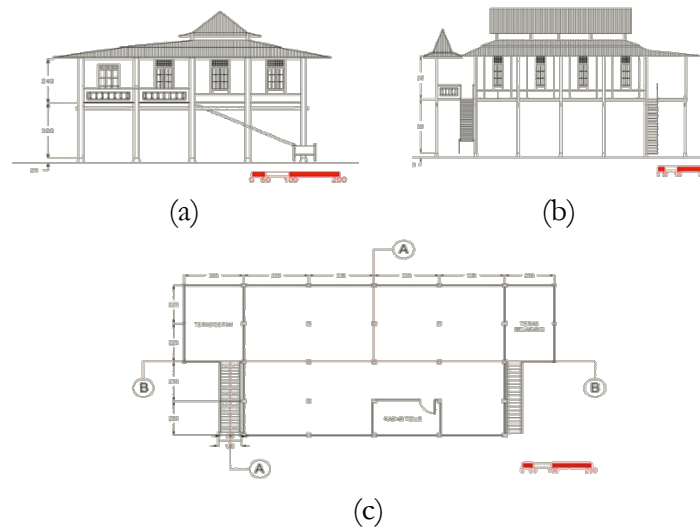
- The house was originally built by *P. Maddangka (Kapitang Bolong)* born in 1825 and died in 1906,
- A. Mandong (woman),
- A. Pawiloi (A. Mandong's son),
- Andi Tappa (A. Pawiloi's daughter),
- Andi Sempa (Andi Tappa's son),
- A. Tenri Angka

Since 2003 Saoraja Lise' was not inhabited anymore, just to save heirloom.

### **1.4. Building Identification**

Building age is not certainly known, but the birth of Saoraja founder can be seen in the graveyard of Kapitang Bolong, 1825. If the house was built, for example, when he was attained the age of 30-40 years, the age of Saoraja building is approximately 150 years. The main material of the building was local wood, namely *Cenrana*. The form of 8 square column makes this building unique, and the characteristics of *Saoraja Tanre* (high) dealing with its is the size of the poles reached 4.25 meters.

The room layout is like a stage house in general, rectangular with two entrances, a porch in front and behind in which the front porch is larger. Placement of windows and doors follow the pattern of the placement column or in the middle of *lontang*.



**Figure 4.** a. Front view. b. Side view. c. Sketch, Saoraja Lise'

(Source: Field Data Analysis, 2013)

The roof consists of two parts; the main roof has a steeper slope, while the secondary roof is almost flat. Between the main and secondary roof there is casement to circulate air and to light into the building. In the main room there is no partition except a main room for residents. The kitchen is located at the rear in which it is the earliest space found when entered from the back entrance. The ladder-steps are odd, both in the front and rear with a standard railing. There are some typical accessories such as list-plank and baluster on the porch.

### 1.5. Ritual Ceremony in Lise' Saoraja Tanre

Custom events happening hundreds years ago until today in Saoraja Lise' are:

- *Mappadandang* (Harvest Festival); itis conducted once a year after harvest as an expression of gratitude. Funds from non-government and local government

- *Mappeca'* (asking for rain); praying together led by the clergies to ask for rain. All people make porridge (*Peca'*) as a special food for the ritual.
- *Mattampung*: Cutting animal to the deceased family.

## 2. Saoraja Kulo

### 2.1. Location

SaorajaKulo was located in Kulo Village, Kulo District, Sidrap Regency. It is about 20 kilometers from Pangkajene, the capital city of Sidrap Regency. Administratively, the north of Kulo village abutted on Maroangng, Enrekang Regency. In the east, it abutted on Mario; in the west, it abutted on WattangSawitto, Pinrang Regency; and in the south, it abutted on PancaRijang and Baranti District, Sidrap Regency. SaorajaKulo is in the center of the village, abutting on the office of Kulo District.

### 2.2. Village History

Each November 9<sup>th</sup>, Kulo Kingdom (now Kulo District), always held a "*Maccera' Manurung*" agreed as the birth of Kulo Kingdom Kulo. In addition, it also held Mappadendang and Mattojang skills competition. The history of Kulo kingdom establishment was recorded in Lontara which the translation described the story of "*La Pitu Matanna*" in Lontara book compiled by Drs. H. Andi Badaruddin Buraerah (p. 162 ). Lontara book is a rewritten version of the original book made in *Salassa-E Massepe* in 1689/1090 (329 years ago). In addition, the Lontara also discussed about the beginning of Kulo Kingdom establishment. It also discussed about the history of other areas around Sidrap, and the kinship relationship between Kulo Kingdom and those areas. Lontara also identified

crops or other agricultural products according to each area, as well as it contained mythology history of the beginning of several sacred places still happening today by the local community.

### ***2.3. Occupants Lineage***

In line with the statement of Prof. Alimuddin Unde (a direct descendant of ArungKulo. Occupants of SaorajaKulo respectively are as follows:

- *Lamakkarodda'* (*ArungKulo*) with the title *Petta Lolo* (owner)
- Andi Unde (*PettaKulo*)
- PettaAntang
- The Descendants of PettaAntang and PettaBesse'



***Figure 5. Right side (LamakkaroddaArungKulo)***

*(Source: Field Survey: 2013)*

### ***2.4. Building Identification***

The building age was not certainly known, but it was estimated more than 100 years. The main material of the building was *Cenrana Wood*.

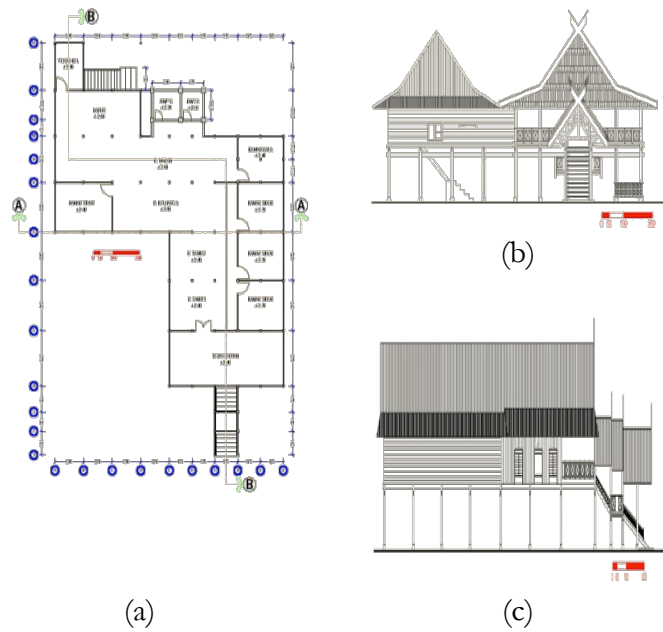


Figure 6. a. Sketch, b. Front view, c. Side view of Saoraja Kulo

(Source: Field Data Analysis, 2013)

The layout of Saoraja Kulo building is divided into two, with the basic form of L. The first side is the main room in form of quite large entrance (porch), living room and some bedrooms. The second part is a part of the extension of the left side which is a semi-public zone and service on this Saoraja, in form of a family room consisted with dining room, one bedroom, kitchen, and bathroom. In the main room, window placement also follows *lontang* row. However, on the left side there are only two windows in the front and rear.

There is a rear entrance from the terrace which covers only one third of the front porch. The form of the

rectangular pit in its construction makes it easy for a knockdown concept of stage house. The roof follows the room division, the main roof protecting the main room has 4 (four) *timpaklaja*. The main staircase at the front of the house has a *lego-lego* (porch) in which it is a place to relax or to wait for the guests when the homeowner has not been invited to go up or come in the living room. Railing on the stairs and baluster on the surrounding porch has a similar floral motif.

### ***2.5. Ritual Ceremony in Saoraja Kulo***

The ritual ceremony of *Maccera' Manurung* had been routinely performed each year in SaorajaKulo since many years ago, and the ceremony is still maintained to this day. The ceremony was held on Monday, the second week of November. Almost all residents participated in the celebration. They even contributed voluntarily for fund raising. The ceremony of *Maccera' Manurung* usually takes place up to 3 days with several activities, including:

- *MappatinroTedong*
- *Maccera' Manurung*: only for the close family of the royal followed by washing heirlooms.
- *Mappadendang*
- *Mattojang*

### ***2.6. SaorajaKulo Renovation***

From interviews with some of the informants (descent Arung Kulo), Saoraja Kulo had been renovated about 60 % on the roof, walls, stairs, and a unit that serves as an office that used to be on the left side of the main building, now demolished.

*Table 1. Saoraja Kulo Renovation*

Home Part	Original Material	New Material	Renovation Reason
Pit	<i>Cenrana</i> Wood	Still original	-
Walls	Bamboo	Wood/board/ glass-window	Damaged
floor	<i>Cenrana</i> board- wood	Still original	-
Roof cover	Thatch	Zinc	Damaged
Easel frame	Wood	Already change, still using a wood	Damaged–rotten
Stairs	<i>Safana</i> /bamboo	Wooden stairs	Damaged
Plafond	Bamboo	Some has been removed, without plafond	Damaged–following the modern model

(Source : *Field Damaged Analysis, 2013*)

There are two reasons of the change; 1) the time factor that makes some of the material rotted with age, and 2) following the trends model such as the windows, the original design using bamboo, nowadays everything has been using glass framed, like the modern homes today.

Above is the change table of materials used in the building of *Saoraja Kulo*. Some of them still use the original material, but they are already in inadequate conditions.

### 3. Saoraja Bilokka

#### *3.1. Location*

Saoraja Belokka was located in Belokka Village, Panca Lautang District, Sidrap Regency. It was about 19 kilometer from the south side of Pangkajene, capital city of Sidrap Regency.

#### *3.2. Traditional House Establishment History*

Dealing with the information from Andi Patongai Tongkeng, the method applied to determine the location for Saoraja Belokka establishment is gathering all traditional leaders, religious leaders, and the royal family. They agreed to establish a place now because at the time they saw ants gathered at the place, and then it is considered as a source of life.

#### *3.3. Occupants Lineage*

In accordance with the information obtained from Andi Patongai Tongkeng, the lineage of Arung Belokka lineage is as follows:

- H. A. Patongai (*Pabbicara Massepe*) and Hj. A. Dangnga (*original owner*)
- Hj. A. Besse (the first descendant)
- A. Patongai Tongkeng & A. Halida (the second descendant)



- A. Henni Tongkeng, A. Tenri Angka Tongkeng, A. Umar Khattab Tongkeng (the third descent)

### 3.4. Building Identification

Age of the building is not known, but it is estimated more than 100 years. The construction of Saorajawas made by a special carpenter from the royal who stayed in Belokka based on information from Laridda (73 years), a son of Ambo OnneLamalebbi is one of the builders involved in the establishment Saoraja Belokka. The main material of the building was local material, namely *Cenrana* wood.

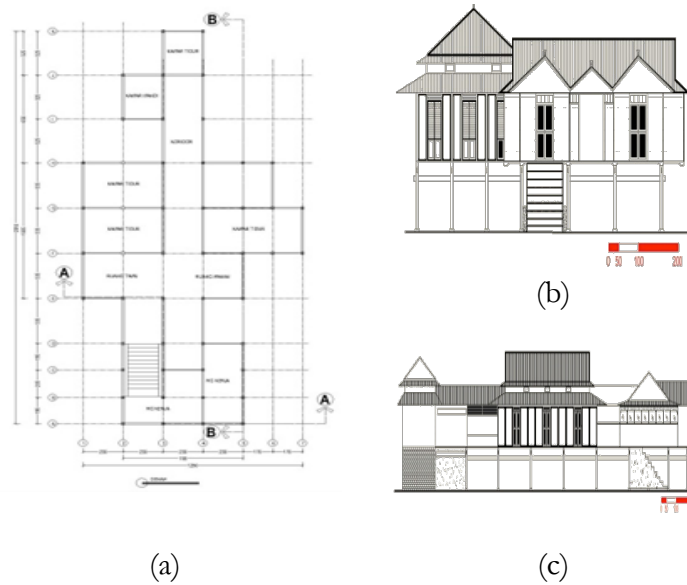


Figure 7. a. Front view, b. Sketch, c. Side view, Saoraja Bilokka

Source : Field Data Analysis, 2013)

The pit form was rectangular with a notch in each corner. Unique layout room differing with other *Saoraja*, the use of corridor in *Saoraja Bilokka* separating among the rooms dominates the room layout. There are several bedrooms that

the with is equal and front age. The entrance was only one from the front of the stairs that had been modified using concrete and coal materials. Most of the materials in the building are still original, no significant change of the design. The room to set up government or a kind of office is the characteristic of all Saoraja in Sidrap. Actually, there are still a few rooms, but it is not well maintained. Part of the building that once replaced was only the roof covering material. It utilized thatch roof, but now it utilizes zinc. The basic form of the rectangular building, when renovated, it was added a living room on the left side of the building. At the close of the ladder, 1-2 *timpaklaja* for ordinary people, 3 *timpaklaja* for the king descent, 4 *timpalaja* for Datu's home.

### ***3.5. Ritual Ceremony in Saoraja Bilokka***

According to the royal family who occupy Saoraja Belokka today, there is no custom event in Saoraja any more. However, previously Mappadendang event (harvest festival) was often conducted.

## **4. Saoraja Masepe**

### ***4.1. Location***

Saoraja Masepe was located in Masepe Village, Tellu Limpoe District, Sidrap Regency. Administratively, the north of *Masepe village* abutted on *Pajalele village*, Tellu Limpoe District. In the south, it abutted on Teppo village, Tellu Limpoe District; in the east, it abutted on Lise' village, Panca Lautang District; and in the west, it abutted on Watang Pulu District.

### ***4.2. Traditional House Establishment History***

According to Andi Iwan (44 years old) and Andi Ma'me (65 years old) who inhabit Saoraja *Masepe* now, the founder of *Saoraja Masepe* still had a close kinship with

Saoraja Belokka. *Pabbicara* Massepe were the parents of *Pabbicara* Belokka. In terms of the look of the building, Saoraja was generally different with the community. According to local citizens who built these Saoraja, most of them were from Chinese ethnic.

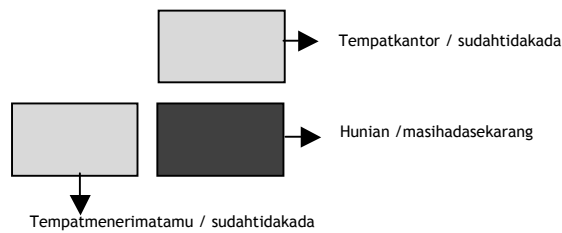
**4.3. Occupants Lineage**

According to Andi Iwan, the genealogies of Saoraja Massepe occupants are as follows:

- Pettakape' (PabbicaraMassepe)
- Andi Belo (woman, the first descent)
- Andi ICCU (woman, the second descent)
- AndiMa'me (woman, - the third descent)
- Andi Iwan (man, the fourth offspring)

**4.4. Building Identification**

The existing SaorajaMassepe is only one third of the original. At first, it consisted of 3 units. One unit for receiving guests, a unit for office, and one residential unit.



*Figure 9. SaorajaMassepe Illustration*

*(Source: Field Data Analysis, 2013)*

From the looks of the building, it is seen tiered roof and there is space between the two spaces. That said, the space formerly used for granary and sleeping space for guards. The tiered roof with a different slope becomes the main feature of this building that makes it different from other vernacular buildings around it, even it is compared with the three previous *Saoraja*.



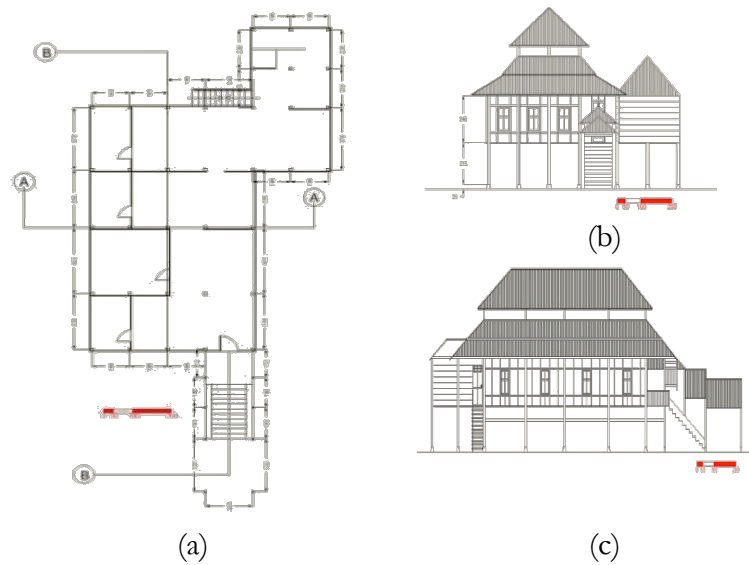
**Figure 10.** Survey Saoraja Masepe

(Sources: Field Data Analysis, 2013)

This *MasepeSaoraja* has no typical characteristics. The use of shutter (wood blinds) on windows is also not found in the three previous *Saoraja*. At first glance, this Masepe Saoraja architectural style has some similarities with Chinese Architecture.

The lay out of the building consists of two parts: the main house and service part. Entrance from front or from behind is in form of a staircase, the front stairs are larger than the rear stairs. Also, *Saoraja Masepe* already have a clear space zoning arrangement characterized by a partition wall which separates public part (Living Room) and the other room such as dining room and kitchen. There are several rooms; the main

room is located at the front. The window placement follows *lontang* division placed in the middle of *lontang*.



**Figure 11.** *Saoraja Masepe*

(Sources: *Field Data Analysis, 2013*)

The unique building façade makes it look magnificent building, coupled with the distance and a higher proportion of the roof. The main roof symbolizes the "crown" that is supported by a double roof with a different slope being the main feature of this Saoraja.

#### **4.5. Saoraja Masepe Renovation**

The structure and ornament of dwelling units that still exist today are largely still original. The renovation was first performed in 1975 to replace the thatch roof into a zinc roof and savanna staircase being a concrete staircase. Tornado disaster occurred in February 2012. Most of the

roofs came off so the renovation was done again to renovate the damaged part of the roof.

## **Islam and Its Effects on Saoraja**

### **1. Islamic Values and Bugis Culture in the Building**

Nurul Aini (2012) explains that Islamic Architecture is the architecture dealing with the values of Qur'an and Hadith. The building must meet the following:

- *Taubid and Risalah*; the building should not contain *syirk* elements dealing with its design and ornament.
- Quran insists on environmental awareness and environmental realities.
- The concept of pure geometry-based design; the building has a "body" that is designed with the concept of geometry. While the soul can be designed by modifying the lighting, ventilation, noise, landscaping, color, texture, interior, and exterior.
- The concept of Heaven on earth; Islamic architecture is strongly influenced by the concept of the garden and courtyard, so the landscape becomes an integral part of the building.
- Concept of Lighting. Lighting symbol in the world of Sufi spirituality, Islamic Architecture designed the lighting, shadows, wind, cooling effect, water and soil.

The acculturation of Islamic values propagated generally in South Sulawesi and the Bugis area obtained a positive response because Islamic values were considered in line with the values of Bugis culture. Yunus (2012) states that Bugis of South Sulawesi believes that the physical form of a traditional home, including the decoration, reflects to Bugis cultural values. The integration of Islamic culture and Bugis that is

meant is *Alempureng* (honesty), *Amaccang* (scholarship), *Agettengeng* (firmness), *Reso* (effort), *Siri'* (shyness, self-esteem), *Awaraningeng* (courage), *Sipatuwo Sipatokkong* (help each others), and so forth.

Yunus (2012) further states that this can be seen in certain parts of the house which show *Pangngadereng* or customary norms and rules of society. The implementation should be begun from home life. Therefore, it is made certain forms of the house parts that contain a function, meaning, and symbols of certain values of the main Bugis culture contained in *Pangngadereng* aspects, not to be forgotten.

## **2. The Application of Islamic Values and Culture in Saoraja**

From the results of a survey of the four Saoraja houses in SidenrengRappang Regency, there are some similarities in relation to the influence of Islamic values, including:

### ***2.1. Islamic Spatial Structuring Pattern***

The architecture of Bugis home including Saoraja in antiquity was not sectional. The form of general sketch is house closed, without an open porch. The front staircase is usually on the side. In addition, Bugis house generally has an introduction in the form of stage floor in front of the entrance stage, namely *tamping*. This place is usually functioned as a waiting room for guests before invited in by the host.

Horizontal spatial arrangement; the division of space in Bugis terms called *lontang* (latte) can be divided into three sections as follows:

- *Lontangrisaliweng* (front room); semi-private space serves as living room, guest bed, deliberation place, seeds

saving place, and place to lay human corpse before burial. This space is a space for communicating with outsiders who have been allowed to enter. Before entering the hall, the outside is received earlier in transition space (*tamping*).

- *Lontangretenggab (latte retenggab)* or the living room. This private space serves to be bedroom of head of the family and the children, dining room, and giving birth. In this space, the clannish and informal activities are a very prominent.
- *Lontangrilaleng (latte rilaleng)*; it is a very private space. The function of this space is the bedroom of girls bed grandmother/grandfather. These family members are considered as people who need to be protected from the entire family.

The division applies to all traditional home of Saoraja. Islamic teachings reflected in the spatial distribution are:

- Respecting the women by placing a space with the highest level of privacy for them,
- Respecting the guests by preparing the most extensive space for reception,
- Cultivating the harmony with deliberation. All Soraja have their own unit for a discussion area on the side of the main building.

## ***2.2. Simplicity***

Islamic values such as not splendor in building the house, making the house clean, make a good and lovely home, are reflected in four Saoraja who become the object of study. While the interior design, Islamic homes should have feature



making the walls of the house as a *hijab*, a tendency of Saoraja closed.

### 2.3. Ornaments

Islamic influence in Bugis decorative arts can be seen in the use of star-moon motifs and Arabic calligraphy motifs on some Saoraja. Islam teaches to not use things with fauna theme, including accessories stored in the house.



(a)



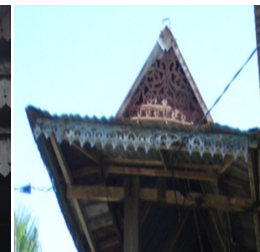
(b)



(c)



(d)



(e)

**Figure 12.** (a) Saoraja Bilokka Ornaments, (b) Saoraja Bilokka Ornaments, (c) Saoraja Massepe Ornaments, (d) Saoraja Kulo Ornaments, (e) Saoraja Lise' Ornaments

(Source: Field Survey: 2013)

This is reflected in the four Saoraja in Sidrap Regency which apply only floral motifs on its ornaments, starting from list-plank, stair railing, and baluster around the porch. To get a strong impression, the repetition of the ornament use applied in some places especially the "edge" can be seen directly from the

outside of Saoraja. The use of ornament also gives a high aesthetic impression, and makes the building look majestic and graceful. Uniformity pattern and dimension on Soraja ornament is assumed that the author had known mold or "mall" to make ornaments in large numbers. Here is an example of the ornaments on Saoraja:

#### ***2.4. Orientation***

In Lise' village, all homes including *SaorajaTanre* face west except Andi Tappa's home by local people called *Saoraja Pance* built facing south. Andi Tappa's home was established on the west of SaorajaTanre. Andi Tappa's home orientation was already out of the rules of the local community. But by the time the society agreed to be built facing south (facing the street) because it should not back *Saoraja Tanre*.

Dealing with the orientation/direction of Lise' societies' home almost facing west is considered as one of Islamic influences. Facing east or west is considered as the best direction of the house because its porch will be in the north or south. There are provisions in the Islamic Bugis community that when sleeping the foot should face *tamping*, not to be in the direction of *Ka'bab*. In other words, it should not be to the west because the west is Ka'ba's position. It also applies to other Saoraja: SaorajaKulo and Saoraja Masepe face west while Saoraja Bilokka faces east.

#### ***2.5. Odd Number***

It is believed that Allah Almighty likes odd numbers, so the application in Soraja construction also follows this grip. It can be seen in the number of steps, number of pit, when viewing from the front, the average is 5 rows to the back and when viewing from the side, the average is 7 lines.

#### **Conclusion**

From the results of the field data analysis and literature, it can be concluded that the Islamic influence on Saorajais very dominant. In addition, the acculturation of Islamic values and Bugis culture are still adhered to the Bugis community in Sidrap Regency. It is expected that it can be still maintained, so that the application of Islamic values in residences is not only limited to vernacular houses but also in modern homes.

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