

The Expression of Social Status on House Form (Case: Bugis-Makassar Modern House)

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Abstract: Social status is a place or a person's position within a social group, in relation to other groups within the larger group. Social status can be formed by several things including through the role of the individual, wealth, power and etc. In the Bugis-Makassar society, social status is very powerful, especially in politics and civic life. Social status of the Bugis-Makassar is divided into three groups, namely *anakarung* or *ana'karaeng*, *tomaradeka*, and *ata*. Based on this society's social status is then impact on the house pattern which is symbolized differently. One of identity assertion form at the residence to demonstrate their social status is on the roof. This study is aimed to determine the relationship between the compositions of the roof (*timpa laja*) on the building facade on the expression of social status in the modern society of Bugis-Makassar. This study used qualitative research methods under the type of case study research. Techniques of data collection are taken through interviews, observation, photography and literature review. The results of this study are the occurrence of differences between each class/caste in the Bugis-Makassar values related to social strata and the need to express it in modern house building facade.

Keywords: house form, roof form, socio-economic status, *timpa laja*

1 INTRODUCTION

Culture is built by the society with abstract thinking about what is important and valuable in life. Culture becomes guidelines either as action or attitude, through the equalization process of society's view or personal opinions. That guideline is approved together and then became cultural background (Setiprayanti, 2011).

The house known by society hereditary is the result of culture. Humans have the ability to interpret events and activities undertaken in the setting to gain compliance. Culture is not necessarily formed but a process from zero till it exists and develops and influences or affects the human life. With a strong and stable system, the culture still exists and can be adhered to and by the community (Setiprayanti, 2011). Rapoport (2005) found that in order to use the concept of culture can be dismantled in two ways. First, it is assumed that the culture and environment coaching is an equivalent unit, but the culture is still too abstract, so another approach is used with socio-cultural. In linking between culture and the built environment, Rapoport determined the specific components of cultural expression that can be more easily understood. These components include a world view, values, norms, lifestyle and activity systems. Additionally, Rapoport also specified concrete components of cultural expression such as kinship, family structure, social roles, social networking, social status, identity and institutions.

One of the tribes in Indonesia, which has the concept of a traditional house is Makassar tribe. Makassar traditional house, as it has morphological similarities with the traditional house of the Bugis is often lumped together under the term traditional Bugis-Makassar house. The Bugis-Makassar traditional house is a prototype house of Southeast Asia, which is a wooden house on stilts (Schefold in Ihsan, 2010). Architectural wooden house is the embodiment of the values espoused and maintained by the Bugis -Makassar in South Sulawesi. These values include the value of life philosophy of cosmology, social status, aesthetics, and value of the order of married life.

(<http://melayuonline.com/ind/culture/dig/2543/rumah-panggung-kayu>).

Social status is a place or a person's position within a social group, in relation to other groups within the larger group (Narwoko, 2007). Social status can be formed by several things including through the role of the individual, wealth, power and others. In the life view of the Bugis society, social status is very powerful, especially in politics and civic life as it concerns on how high they are valued in society. Social status of the Bugis-Makassar is divided into three groups, namely *anakarung* or *ana'karaeng*, *tomaradeka*, and *ata*.

For the Bugis-Makassar identity is very important to show one's social status in the community and house can be used as one of its manifestations. According to Ahmad Yunus (1985),

social status is reflected in the Bugis-Makassar that can be seen from the three things namely *anjong* which is the front side of the roof peak, the number of steps and *timpa laja* or the number of roof arrangement. These three points are reflected in the traditional houses of the Bugis-Makassar in the past.

Entering the modern era, the use of traditional architectural model of the building today is often considered to be no longer able to fully follow the dynamics of community needs. There is inconsistency between the existences of the traditional architectural model which tends to be stagnant; with the dynamic demands of modern life that always change quickly with its variations. It becomes the considerations that underlie the application of the new model on the architecture of the present house or building with contemporary style anyway, do not want to adopt a traditional architectural potential. Even if there are efforts to absorb traditional house architecture models, hence the adoption process in general is still not quite satisfactory because its presence is only as an afterthought artistic sweetener, lightweight ornaments extent, but not for consideration actualization wealth of traditional architecture. (<http://syahriartato.wordpress.com/2009/10/09/arsitektur-tradisional-sulawesi-selatan-pusaka-warisan-budaya-lokal-indonesia/>). It must have occurred to the modern society of Bugis-Makassar. As a result of the work, the buginesse traditional house will undoubtedly undergo major changes especially in the change from a wooden house to a concrete house. In urban areas, the architecture of the house is likely to change, either due to internal factors such as economic status of the owner and external factors such as the topography of the land in the form of a relatively narrow. Therefore for the implication, there is a shift in the use of house identity such as *timpa laja* are no longer used in some Bugis-Makassar modern houses.

Therefore, this study is about to raise the issue of the meaning of the composition of roofs (*timpa laja*) as a means of expressing social status in the modern Bugis-Makassar.

2 METHODS

The aim of social expression status on house form of research is to know or to find out the meaning of house roof arrangement (*timpa laja*) in showing social status in the modern Bugis-Makassar society.

This study used descriptive qualitative research methods under type of case study research. The study case is modern house of Bugis Makassar class or strata from ordinary people (*ata*) and the nobility class (*ana'karaeng*). Data was collected through literature study, interviews, and field observations.

Processing and analysis of data in this research is done through three flow events occurring simultaneously, namely data reduction, data presentation and conclusion/verification.

3 STATUS AND SOCIAL ASPECT IN BUGIS MAKASSAR

Social status is very influential in the lives of the Bugis-Makassar especially political and civic life. Social status of the Bugis-Makassar is divided into three groups, namely:

- Anakarung* or *ana'karaeng*, which is a social layer consisting of the nobility
- Tomaradeka*, the social layer of most people and is the largest in the community
- Ata* (servant), the social strata who devoted himself to the agency or person, having debt or losing in a war which must be paid with devotion or relinquish for their independence. Yet, *Ata* is not the same as the slave.

Buginesse and *Makassarist* are familiar with the social system that can affect the shape of their houses, which are marked with special symbols (Mardanas, 1985). Value social status of Bugis-Makassar traditional houses can be seen in the form of *timpa 'laja* or ridge cap house (Morrell, 2005). Physical differences between the houses of the most prominent strata with each other are characterized by different numbers *timpa laja*. Structure of *timpa laja* (Radja, 2000) as follows:

- Timpa laja 'lanta' lima* (5 stacking), especially for the king's palace.
- Timpa laja 'lanta' Appa* (4 stacking), especially for the nobility who held high office in the kingdom. In addition, a nobleman who abdicated as king is entitled to occupy the house with *timpa laja 'lanta' Appa*.
- Timpa laja 'lanta' Tallu* (4 stacking), special-occupied houses of Highborn
- Timpa laja 'lanta' rua* (2 stacking), intended for groups *To Maradeka*.
- Timpa laja 'lanta' se're* (1 stacking), intended for community groups *Ata*.

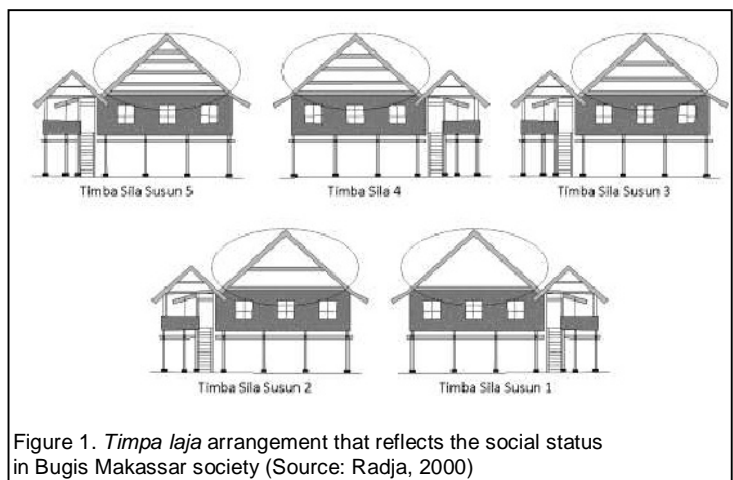


Figure 1. *Timpa laja* arrangement that reflects the social status in Bugis Makassar society (Source: Radja, 2000)

4 HOUSE AS SOCIAL IDENTITY

Human as an individual is not defined as an individual entity without connecting it with the surrounding environment. Because human does not live alone but live together in society and the environment, so identity can be formed. This is because human needs for self-knowledge. Identity is also present to know to each other and distinguish among others. The identity can be as nationality, racial, ethnic, worker class, religion, age, gender, ethnicity, ancestry, etc. Typically, the social identity approach is closely related to interrelationship, as well as the nature of life and society (Hogg & Abrams, 1988). Then, the social identity approach also observes how the social category which is in the public was not formed in parallel, but also raises the social status and power.

There are always attempts to maintain a positive social identity and its image when it turns out the ailing social identity at both the individual and group scale. In the context of the social macro (groups, communities), the effort to achieve a positive social identity is through 1) social mobility and 2) social change. Social mobility is the movement of individuals from the lower to the higher group. Social mobility is only possible if the opportunity to move it is quite opened. However, if the opportunity for social mobility does not exist, then the group will try to improve his social status as a group. The first option is to shift the state to the upper level. If the possibility of shifting to a higher level does not exist, then the attempt is to improve the image of the group so that sounded not too bad. (Hogg and Abram, 1988). Increasing one's image in an effort to improve the social status one can be applied to the roof form of the house.

5 THE ROLE OF IDENTITY TO THE TRANSFORMATION OF HOUSE FORM

A house or building can characterize owner's activities. By looking at the building facade may lead someone to the conclusion about the house or building's functions or elements. The special feature of this identity makes people recognize the building as a dwelling house or buildings with other functions (Arifin, 2010). Living with the identity or identities will increase the sensitivity not only to the environment but also to society. The concept of form in the context of traditional culture is heavily influenced by the meaning of micro-macrocosm symbols, elements of the environment and the relationship with social status (Correa, 1983).

The outer side or surface of a characteristic of a particular form of a three-dimensional form or content of the changes in the shape or identity structure, namely (Ching, 2000):

- a. Dimensional change, a form can be altered by changing one or more dimensions, and maintaining its identity as part of a form.

- b. Changes by reduction, a form can be changed by reducing some of the volume while maintaining the identity of origin or converted into a different form.
- c. Changes by addition, a form can be changed by adding certain elements to the volume of the object. The number and relative size will determine whether the identity of the original form fixed or changed.

6 RESULTS AND DISCUSSION

6.1 FRICTION SOCIAL STATUS IN SOCIETY BUGIS-MAKASSAR

Social status is very important for the Bugis-Makassar society, the higher the social status is, the higher the degree someone possesses. Bugis social status is very influential on their role in society how highly they are respected in the community depends on the level of social status.

As explained previously that the level of social status can be measured from a class or a descendant of the *ana'karaeng*, *tomaradeka*, and *ata*. However, at this time, the level of social status is no longer just seen from the descendant only. For the assessment of the level of social status is also seen from other indicators such as positions in government, economic level and education level. Shifting social status occurs along the time. So now it can be found at Bugis-Makassar society from Ata group has been able to have a recognized high social status in the community. Here's an explanation of the three assessments indicators of social status in modern Bugis-Makassar society namely:

- a. Position in the field of governance. With the same opportunity that was given to the entire community for a post in the government, now anyone either *ana'karaeng* community groups, *to maradeka*, or *ata* which has a high position in the field of government, will indirectly be honored more in the public. Although he comes from Ata class which incidentally is the lowest caste society groups in ancient times that cannot be a leader in the community.
- b. Economic level. At the present time, everyone knows that those who have abundant capital will be respected. So will in the Bugis-Makassar, someone who has a better economic level will be also respected. Actually, this is not only happened recently, but has been around since long ago. But now, access to get the level of a prosperous economy has been opened widely to the entire community and no longer constrained by social caste bulkhead.
- c. The level of education. Influence a person's level of education takes central role in determining social status. The education system is different from the past, where they can taste education is just the highest caste. Now, all citizens are given equal opportunity to savor education. Thus, there is no dominance of a limited knowledge on the top only.

6.2 EXPRESSION OF SOCIAL STATUS ON BUGIS-MAKASSAR HOME MODERN

This research takes variable in group *ana'karaeng* and *ata*, where the phenomenon under study is the expression of a social status such as the use of *timpa laja* on modern house facade the Bugis-Makassar society.

There are two types of the modern house sample of this study are as follows:

- "A" house is a house of *ana'karaeng* class society that still uses the *timpa laja* building façade.
- "B" house is house for *ata* class which no longer used *timpa laja* as a building facade.

• House A : Modern House of Ana'karaeng

House "A" (Figure 2) is one example of a modern house of one of the Bugis-Makassar *ana'karaeng* class or nobility with middle and upper economic levels. The owner of this house was a veteran of the Army. When you see the building facade it is impressed that the owner wants to show the identity of the economic level of a house by using a modern and luxurious impression. Besides, there is an impression that the background as the status *ana'karaeng* in ancient times was at the highest levels of society, the owner still retains the identity of the social strata which is expressed in the form of a flat roof three (*timpa laja 'lanta' Tallu*).

It is later explained in the interviews to the owner who said that the reason to keep the roof arrangement stacking three (*timpa laja 'lanta' Tallu*) are the understanding that social strata is still taboo and still be upheld by the owner of the house even though has been in modern time. This principle is then retained in order to remain respectable and received a positive image of the community. Once the principle is precisely formed by the paradigm of owner that social status in the community were considered firstly from the social strata and then both of the economic level, education level and position.

Based on Ching theory, roof composition (*timpa laja*) at this house are only to change the dimensions, the shape of the roof changed by replacing one or more dimensions, adapted to modern conditions, but still retains its identity as part of a form. It is done in order to maintain a positive social identity in the community.

Therefore, the use of the roof arrangement stacking three (*timpa laja 'lanta' Tallu*) becomes very important existence in the house as a means of social status in society excrete.

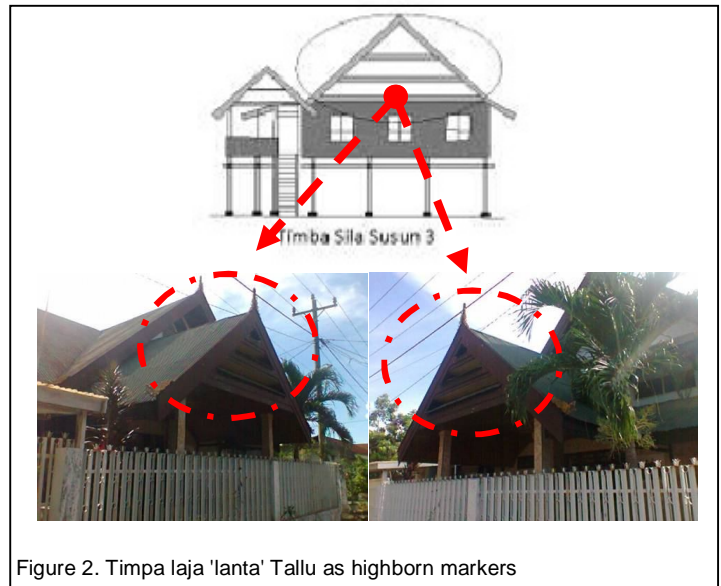


Figure 2. Timpa laja 'lanta' Tallu as highborn markers

• House B : Modern House of Ata Class

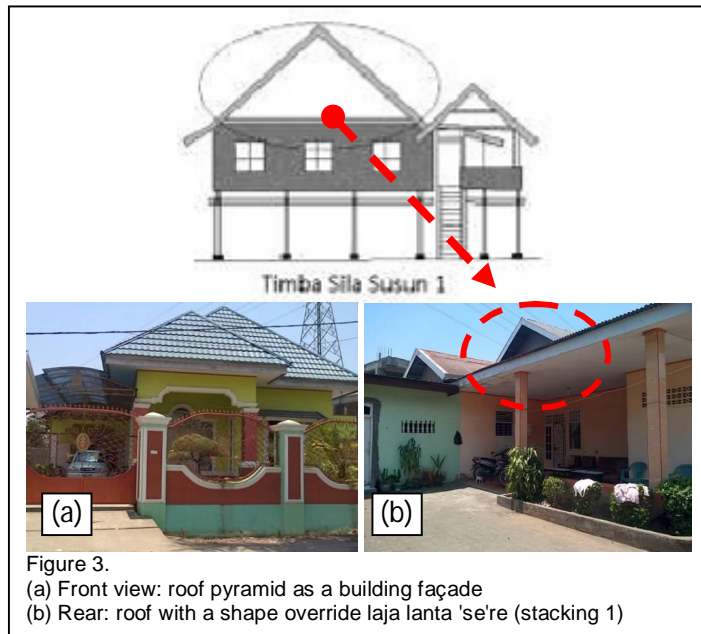
Houses "B" (Figure 3) is one example of a modern house of one of the Bugis-Makassar *Ata* groups with middle and upper economic levels and high levels of education. House "B" that seemed luxurious, the owner is not using *timpa laja 'lanta' se're* (1 stacking) on the building facade. Instead, the owner of the house uses a roof with a pyramid shape of the tile materials.

Based on interviews conducted to the owner, the reason for not using the *timpa laja 'lanta' se're* the building facade is because in his view that social status in modern society Bugis-Makassar today is not longer seen from descendant. Assessment of social status is more depends on the level of the economy where one of its manifestations is through the form of a luxury house. Therefore, according to the owner, the expression of social status such as the use of *timpa laja* the building facade is no longer context to the conditions of modern society of Bugis-Makassar nowadays.

But regardless of the meaning of social status, the owner apparently still wants respect the heritage of the use *timpa laja*, even though it is no longer understood as a necessity as a marker of social status. So that owner simply put *timpa laja lanta 'se're* on the back of the house.

Changes in the shape or identity of the roof on the house, according to the theory of Ching including the category changes by the reduction, can be seen on the shape of the roof changed by reducing some of the volume into a different form. Changes made by the owner of the house, are based on the theory of Hogg and Abram, as an effort to achieve a positive social identity in the society through social change. Social change is done by trying to improve his social status as a group through increasing the level of economic and educational levels that are expected to shift his status to the next level up.

Therefore, it can be concluded that the expression of the social status of the owner of the house was amply demonstrated through the form of modern roof and is no longer using the *timpa laja*.



7 CONCLUSION

Changes either in the identity of the dimensional changes and changes by reduction in the Bugis-Makassar modern society can be influenced by the economic level of the house owner. Currently, the social status of the Bugis-Makassar modern society is not only by descent only, but also on the position of the field of governance, economic levels and education levels. In the modern society of Bugis-Makassar, the use of the roof arrangement *timpa laja* on the modern house facade as a marker of social status identity has undergone a shift in meaning and value. There are groups of people who still retain the majority coming from the *ana'karaeng* which is the highest caste in the social strata Bugis-Makassar and there are groups of people who no longer apply this arrangement, mostly coming from the *Ata* which is the lowest caste in the social strata. The shift are caused by the difference of views on values related to social strata and the need to express it in modern house building facade.

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