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Alamat:

Unit Penerbitan UiTM Perak,
Pejabat Jaringan Industri, Masyarakat dan Alumni (PJIMA)
Universiti Teknologi MARA, Perak Branch,
32610 Seri Iskandar Perak, Malaysia.

05-3742716

uitmperakpress@gmail.com

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Dr Wan Faida Binti Wan Mohd Azmi

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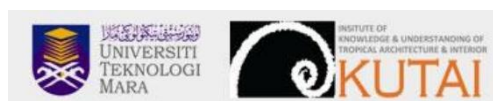
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Seri Iskandar Campus, Perak, MALAYSIA





TRANSFORMATION OF TRADITIONAL BUGIS ARCHITECTURE : A CASE STUDY OF SAORAJA SENG IN SOPPENG REGENCY, INDONESIA

Andi Abidah^{1*}, Karta Jayadi², & Andi Yusdy Dwiasta³

^{1,3}Affiliation: Architecture Study Program, State university of Makassar, ² Design and Art Study Program State University Of Makassar. Campus II Parangtambung Daeng Tata Street, Makassar South Sulawesi Indonesia

Corresponding Author: andi.abidah@unm.ac.id *

Abstract: This study investigates the transformation of traditional Bugis architecture, focusing on Saoraja Seng in Soppeng Regency as a case study. *Saoraja Seng* exemplifies the evolution of Bugis architectural practices in response to colonial influences and modern needs. This research examines the adaptation of traditional design elements, including the hip roof, the use of Malay-style windows, and symbolic ornaments such as *pucuk rebung* and *lawasoji* quadrilaterals. Through an analysis of architectural changes and their cultural implications, the study reveals how *Saoraja Seng* integrates traditional Bugis aesthetics with colonial architectural influences while preserving cultural and symbolic values. The study employs theoretical frameworks from Claude Lévi-Strauss's structuralism and Paul Oliver's vernacular architecture principles to understand how these adaptations reflect shifts in social and cultural contexts. The findings highlight the dynamic nature of architectural traditions and the ongoing negotiation between heritage and modernity in Bugis architecture.

Keywords: symbolism, transformation, Saoraja Seng, Bugis architecture

INTRODUCTION

Traditional Bugis architecture is a significant cultural heritage characterised by its historical value and symbolic meaning in South Sulawesi. The Saoraja, a type of Bugis traditional house, serves not only as a dwelling but also as an indicator of social status and ethnic identity within

the Bugis community. In Soppeng Regency, the Saoraja Seng represents an interesting case of architectural transformation, displaying a distinct departure from other traditional Bugis house forms. The Saoraja Seng diverges from traditional Saoraja due to the architectural influences introduced during the Dutch colonial period. This transformation is apparent in various aspects of the building, including its exterior design and spatial layout. These modifications illustrate the interaction between local Bugis culture and external influences, particularly colonial, which significantly impacted traditional architecture in the region.

This study aims to analyse the transformation of traditional Bugis architecture through a case study of Saoraja Seng in Soppeng Regency. By investigating changes in architectural form, the research seeks to elucidate how historical social, cultural, and political dynamics have influenced the evolution of Bugis architecture. This analysis is also essential for understanding how this architectural heritage can be preserved amidst the challenges of modernization and evolving societal conditions.

RESEARCH METHODOLOGY

This section outlines the approach and techniques employed in studying the transformation of traditional Bugis architecture, focusing on the Saoraja Seng in Soppeng Regency. The methodology encompasses the following components:

1. Literature Review: A comprehensive review of existing literature on Bugis architecture, colonial influences, and architectural transformation. This includes historical texts, academic articles, and previous studies relevant to the topic.
2. Field Research: On-site observation and documentation of Saoraja Seng. The procedure involves detailed architectural surveys, photographic documentation, design elements and analysis of spatial configurations.
3. Interviews: Conduct interviews with local experts, architects, and members of the Bugis community to gather qualitative data on the historical and cultural significance of Saoraja Seng and its transformation.
4. Comparative Analysis: Comparing Saoraja Seng with other traditional Bugis houses to identify distinctive features and transformations. This comparison helps to contextualize the unique aspects of Saoraja Seng within the broader spectrum of Bugis architecture.
5. Historical Analysis: Examining historical records and colonial documents to understand the impact of Dutch colonialism on architectural practices and how these influences are reflected in Saoraja Seng.
6. Preservation Assessment: Evaluating the current state of Saoraja Seng and assessing strategies for its preservation amidst modernization pressures.

This methodology ensures a comprehensive analysis of the architectural transformation and provides insights into the broader implications for preserving traditional Bugis architecture.

RESULT OF RESEARCH

Saoraja Seng is situated in Galung Village, Liliriaja District, Soppeng Regency. It is a residence belonging to a noble with a familial connection to the Raja of the Pattojo kingdom, specifically being the sibling of King of Pattojo XII. This house, owned by Datu Pallawarukka, was constructed during the Dutch colonial period. As a noble residence, Saoraja Seng functions not only as a dwelling but also as a symbol of status and authority within the Bugis society of that time.

Constructed during the Dutch colonial period, Saoraja Seng reflects significant architectural changes, integrating local design elements with colonial influences. The construction of this house illustrates the adaptation to European influences introduced by Dutch colonization and reflects the shifts in the social and political structure of Soppeng society at that time. As a result, Saoraja Seng functions not only as a noble residence but also as a marker of social and cultural change within the colonial context.

Pict. 1. Position of *tamping* in the front of main house



Photographer : Andi Abidah 2015

Pict. 3. The roof of Saoraja Seng

Photographer : Andi Abidah 2015

Pict. 2. View of Saoraja Pattojo



Photographer : Andi Abidah 2015

pict. 4. View of Saoraja Pattojo

Photographer : Andi Abidah 2015



Pict. 5. Interior of Saoraja Seng

Photographer : Andi Abidah 2015



Pict. 6. Interior Saoraja Seng

Photographer : Andi Abidah 2015



Pict. 7. Different level between main house and *tamping*.

Photographer : Andi Abidah 2015



Pict. 8. Stairs use *parinawang*

Photographer : Andi Abidah 2015



Pict. 9. Applying *parenreng* flower Ornamet

Photographer : Andi Abidah 2015



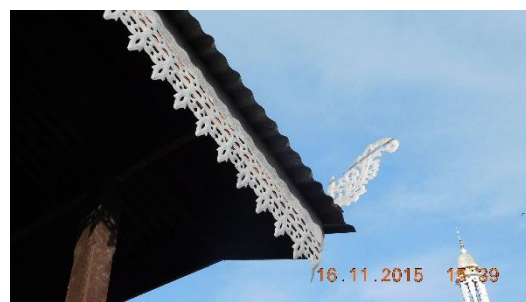
Pict.10. Blossoming flower in the end of roof

construction. Photographer : Andi Abidah 2015



Pict.10 Anjong like crown

Photographer : Andi Abidah 2015



Pict.11. Applying ornamentasi in the end of roof

Photographer : Andi Abidah 2015



Pict 12. The roof did not apply saddle roof
Photographer : Andi Abidah 2015



Pict.13. Full Ornament in the end roof
Photographer : Andi Abidah 2015

Interviews with the descendants of the house's owner, specifically Andi Dhamra, 53 years old and a direct grandson, revealed that the house originally did not have ornaments on the roof's edge. These were added after receiving support from the Soppeng Regency government. Another interview with Andi Murni, 85 years old, explained that the house's form has not changed since its construction. The corrugated iron material on the roof's covering has been used since the beginning. The only modification was the staircase material, which was originally made of bamboo; however, the design remains the same, featuring a railing and a partition on the stairs.

Based on an interview with Andi Sulaiman, a descendant of the Pattojo kingdom, it was revealed that during the Dutch colonial period, nobility was prohibited from displaying opulence through their residences. This regulation was likely implemented as a strategy to mitigate the potential for rebellion or dissent by controlling the social status and public image of the aristocracy. This policy exemplifies the colonial influence in shaping local social and cultural life, including architectural practices, where expressions of wealth and status had to be subdued or adapted to conform to colonial norms.

DISCUSSION

4.1 Form of house

The form of Saoraja Seng in Soppeng Regency, constructed during the Dutch colonial period, represents a fascinating transformation of traditional Bugis architecture. This change reflects colonial influence and the social, cultural, and political dynamics that unfolded during the colonial era. To fully understand the transformation of Saoraja Seng, it is essential to discuss it within the context of relevant architectural theories and cultural studies.

Acculturation is the process by which two or more cultures interact and influence each other, resulting in the emergence of a new cultural form. In the context of Saoraja Seng, architectural acculturation occurred when European design elements were introduced into traditional Bugis architecture. According to the theory of architectural acculturation, as discussed by (Oliver, 1997a), changes in traditional architecture often occur in response to contact with dominant external cultures. These changes may involve alterations in building forms, materials, or construction techniques. In the case of Saoraja Seng, colonial influence is evident

in the transformation of the roof from a traditional gable to a flat roof, which is more common in European architecture, as well as in the use of building materials such as brick and cement. Architecture is not merely about physical form but also social and symbolic representation. Saoraja Seng, as a noble residence associated with the Pattojo kingdom, carries deep symbolic meaning. The theory of architectural representation, as explained by (Rapoport, 1969) emphasizes that the form of a house and the structure of buildings often reflect social status, cultural identity, and political power. In this context, the transformation of Saoraja Seng can be seen as an effort to preserve the symbolic status of Bugis nobility amid colonial influence. The incorporation of colonial architectural elements can be interpreted as a representation of the Bugis nobility's adaptation and adjustment to the dominant political and cultural forces of the time.

Modernization, particularly in a colonial context, involves not only adopting of new technologies and materials but also changing how societies perceive their identity and traditions. In the case of Saoraja Seng, modernization is evident in the adoption of more durable construction techniques and modern materials. However, this does not erase the traditional Bugis identity; instead, it creates an architectural hybrid that blends traditional elements with modern influences.

4.2 Façade

The roof of Saoraja Seng, which utilizes a hipped roof instead of the traditional Bugis gable roof, reflects the integration of traditional architecture with external influences, particularly colonial ones. According to the theory of architectural acculturation, as explained by (Oliver, 1997a), acculturation occurs when design elements from different cultures are adopted and adapted into local architecture. In the case of Saoraja Seng, adopting the hipped roof from European architectural traditions illustrates how colonial design was adapted to local conditions, both in terms of aesthetics and functionality.



Pict.14. Transformation of roof form in teh saoraja seng. Follow of Europe roof
Photographer : Andi Abidah 2015

Furthermore, the addition of ventilation between the main structure and the roof can be analysed through the lens of tropical architecture theory, which underscores the importance of adapting design to the local climate. This theory posits that effective ventilation is essential for maintaining thermal comfort within buildings, particularly in hot and humid tropical environments. A roof with integrated ventilation mitigates heat accumulation inside the building, enhances air circulation, and improves occupant comfort. In this regard, the architectural transformation of Saoraja Seng not only reflects cultural acculturation but also represents an adaptive response to local climatic and environmental conditions, highlighting both flexibility and innovation in traditional architectural practices.



Pict. 15. The view of Saoraja pattojo
Photographer : Andi Abidah 2015

In the Saoraja Seng's main structure, each building module is equipped with windows that provide natural light and essential ventilation for the tropical climate. Additionally, one module features a primary door serving as the main entrance to the house. The strategic placement of these windows and doors can be analysed through Rapoport (1979), which explores how architectural forms and layouts are shaped by environmental context, climate, and local cultural norms. Rapoport (1979) asserts that architectural elements such as windows and doors fulfil both functional and symbolic roles, reflecting how societies adapt to their physical and social environments. In the context of Saoraja Seng, the design and placement of these elements illustrate the building's adaptation to the tropical climate of South Sulawesi while also embodying Bugis cultural values that emphasize openness and engagement with the surrounding environment.

The incorporation of Sulawesi Malay-style windows into Saoraja Seng can be examined through the Gordon Jr. (1996) framework that argued that cultural and architectural elements are integral to deeper social structures, with each element imbued with symbolic meaning and function within a complex system. In this context, the Sulawesi Malay-style windows are not merely decorative or functional; they signify the cultural interaction between the Bugis and external influences, such as Malay traditions. Lévi-Strauss's explained that the inclusion of the Sulawesi Malay-style windows in Saoraja Seng exemplifies a process of acculturation,

where external influences are woven into the local cultural fabric without displacing its original identity. This reflects the ability of the Bugis people to integrate new elements into their traditions, thereby creating new meanings and values that enhance and further expand their cultural identity.

In traditional Bugis architecture, as exemplified by Saoraja Seng, the selection of three window modules and one module for human circulation is not merely an aesthetic choice but is deeply rooted in the Bugis cultural and belief system that signify odd numbers. This tradition underscores that the homeowners maintain a strong connection to their cultural values and beliefs that were passed down by their ancestors through generations. Andi Abidah (2016) elaborates that odd numbers are believed to bring balance and spiritual protection within Bugis belief systems. The application of odd numbers in architectural elements is not merely ornamental but serves as a means to maintain harmony and protect the household from threats or negative energies.

Claude Levi Strauss (1963) introduced the concept of structuralism, which posits that cultural element, including architecture, function as part of a sign system reflecting deeper social norms and beliefs. In this context, the use of odd numbers in Saoraja Seng reflects the Bugis cosmological view of balance and harmony in the universe. Lévi-Strauss argues that the symbolism of numbers in architectural design mirrors the underlying social structures, thus the presence of three window modules and one circulation module in Saoraja Seng reinforces these beliefs. This demonstrates that architecture is not merely a physical space but also a medium for symbolic expression and cultural identity.

Rapoport (1969) highlighted that traditional house forms are deeply influenced by the cultural beliefs and values of the society. Paul Oliver (1997a) also underscores the importance of understanding cultural and spiritual contexts in vernacular architectural design. Meanwhile Pelras (1996) accentuated that the use of odd numbers in various aspects of Bugis life, including architecture, is part of a broader belief system connecting them to their worldview and cosmology. Thus, the structure of Saoraja Seng not only fulfils functional needs but also manifests profound cultural beliefs, with each architectural element contributing to maintaining balance and harmony in the daily life of the Bugis community.

In Bugis culture, the traditional house is analogised as a human body, with each part of the house holding deep symbolic meaning. The roof of the house, likened to the "head," represents thought and honour, while the central part of the house, or *ale bola*, is compared to the "body," serving as the centre of daily activities and life. The lower part of the house, or *kolong*, is seen as the "feet," playing a crucial role as the structural support and functional space. In Bugis houses, including Saoraja Seng, the **kolong** is not merely an empty space but serves as a public area where families can gather or hold traditional ceremonies. Access from the *kolong* to the *ale bola* is provided by stairs, bridging the two distinct realms: the open social space below and the more exclusive private area above.

The analogy of the house as a human body can be examined through Claude Lévi-Strauss's structuralism theory, which views architectural elements as part of a system of signs and meanings within a culture. According to Lévi-Strauss, the physical structure of a building reflects the social structure and cultural values of its creators. In this context, the division of the Bugis house into "head," "body," and "feet" not only indicates practical functions but also embodies deep cultural symbolism related to Bugis social hierarchy and cosmology. Furthermore, Amos Rapoport's theory of vernacular architecture highlights that the form and function of spaces in traditional houses are significantly influenced by the local environment, climate, and social structure. The *kolong* as a public space reflects the Bugis community's adaptation to the warm tropical environment, while also underscoring the importance of communal spaces in their social structure. The stairs connecting the *kolong* with the *ale bola* emphasize the relationship between the public and private realms within Bugis houses, illustrating how traditional architecture organises social interactions in accordance with local norms and cultural values.

4.3 Elements

In Saoraja Seng, the elements of the roof, windows, and stairs play crucial roles both functionally and symbolically. The roof features a hip design, differing from the traditional Bugis gable roof, reflecting an architectural adaptation to colonial influences as well as the need for ventilation and thermal comfort in the tropical climate. The windows installed in each house module serve not only for illumination and air circulation but also embody the Bugis belief system that link to the significance of odd numbers, which are thought to bring balance and protection. The stairs connecting the *kolong* (the lower part of the house) with the *ale bola* (the central part of the house) act as a link between the public space below and the private space above, reinforcing the social structure and hierarchy within Bugis culture. Overall, these elements not only define the physical function of the house but also express the cultural and spiritual identity of the Bugis people.

In the roof of Saoraja Seng, the absence of *timpalaja* a significant marker in traditional Bugis architecture indicating the social status of the homeowner—is notable. *Timpalaja* are decorative elements installed on the roof of a house, serving as a visual indicator of the social hierarchy and status of the homeowner within the Bugis society. The number of *timpalaja* typically adheres to odd numbers such as 1, 3, 5, 7, or 9, which hold specific meanings in Bugis customs and traditions. These numbers signify the level of status and honour of the homeowner and provide social information that helps the community understand an individual's position and role within their social structure.

In Saoraja Seng, an example of architecture constructed during the Dutch colonial period, the use of *timpalaja* is notably absent. This omission may reflect the influence of cultural changes and adaptation to the more universal architectural norms of the colonial era, which might not

accommodate local symbolism such as *timpalaja*. The absence of *timpalaja* on the roof of Saoraja Seng indicates that while traditional Bugis architectural elements were retained in some aspects, there were also adjustments and modifications made to align with the broader social and political context of the time.

It is important to recognise that although *timpalaja* are absent in Saoraja Seng, the structure and design of the building still uphold Bugis cultural values and functions. The adaptation of the roof design and other elements in response to colonial influences exemplifies how architecture can act as a bridge between local traditions and social transformations. This underscores the complex interplay between preserving cultural heritage and accommodating external influences, revealing how cultural identity can evolve and adapt while maintaining respect for traditional practices.



Pict. 16. Nine of window bar as one of social status symbol in the Bugis island

Photographer : Andi Abidah 2015

In Saoraja Seng, each window in the *lontang* features the SulawesiMalay-style window with 11 layers of ventilation and 9 bars (refer to Pict. 16). The use of odd numbers in these elements reflects adherence to Bugis traditions, which hold that odd numbers possess symbolic and spiritual significance. According to Abidah (2016b), the application of odd numbers in house elements is not only related to practical functions but also represents a form of respect for the cosmology and spiritual values of the Bugis community. The odd numbers, such as 11

layers of ventilation and 9 bars, serve to maintain energy balance and protect the house from negative influences, while also preserving harmony with the surrounding environment.

liver(1997a) explains that vernacular architecture often integrates symbolic elements that reflect local cultural values and belief systems. In this context, the design of Saoraja Seng's windows with odd numbers reflects the incorporation of local traditions into architectural design, demonstrating how the physical form of a building can convey cultural values and spiritual beliefs. Additionally, Roger (1992) argues that architectural design should not only fulfil functional needs but also reinforce cultural identity and beliefs. Therefore, the window elements in Saoraja Seng not only serve practical functions but also continue to depict traditional cultural practices within a modern context.

In Bugis architecture, stairs serve a pivotal role as a transitional element between public and private domains, and also symbolise social status and rank. Traditionally Abidah(2016b) explained that noble Bugis residences typically feature an odd number of steps—often 13—to signify elevated social status and honour. Conversely, Saoraja Seng incorporates only 9 steps, a common number associated with the residences of ordinary individuals. While the application of an odd number aligning to Bugis cultural and spiritual beliefs,, the reduction in the number of steps suggests an adaptation to external influences or shifts in social norms during the era of the house's construction.

According to Strauss (1963), architectural elements such as stairs can be viewed as part of a system reflecting social and cultural structures. In this context, even though Saoraja Seng features only 9 steps, the presence of a beam marking the staircase reflects the symbolism of social status. This beam indicates that the house is reserved for nobility, underscores a deep layer of meaning embedded within the philosophical design of the house, integrating traditional elements synergising to colonial influences.

Rapoport(1969) argued that architectural elements frequently reflect the cultural context and values of the society that constructs them. In Saoraja Seng, despite the reduction in the number of steps, the beam used on the staircase illustrates an adaptation to social changes while maintaining traditional symbolism. This adjustment reflect the shifts in social status or colonial influences impacting the traditional architectural design.

Oliver(1997a) emphasised the significance of symbolism in vernacular architecture, where elements such as stairs serve not only as practical functions but also convey cultural and social meanings. The use of a beam on the stairs of Saoraja Seng, despite the reduced number of steps, reflects an effort to preserve cultural identity and social status within a changing context.

Turner et al. (1969) explained how symbolic elements within social structures, such as stairs, function as transition marker and status distinctions. In Saoraja Seng, the staircase reflect the status, and reinforces the transition between public and private spaces through its symbolic meaning of social status.

Christopher et al. (1977) further emphasises the importance of design reflecting the needs and values of a society. In the context of Saoraja Seng staircase design, it demonstrates an adaptation to modern needs while preserving key elements of traditional design.

Marshall, (n.d.) posits that the design and physical structure of objects such as stairs reflect the social and economic relationships within a society. In this context, the staircase of Saoraja Seng, despite using a smaller odd number of steps, it embodies the social structure and cultural symbolism significant to the Bugis community. This illustrates how architectural elements can serve as markers of social and cultural identity within a broader context.

In particular, Relph (2022) explores how vernacular architecture reflects local identity and values. The staircase of Saoraja Seng, despite having only nine steps, demonstrates an effort to maintain Bugis cultural identity while adapting to change. The use of beams as status markers on the staircase signifies the integration of local traditions with external influences, depicting how architectural elements can bridge the past with evolving social contexts.

Maurice(2009) however argues that cultural elements, including architecture, serve as expressions of social structures and communal beliefs. The beams on the Saoraja Seng staircase act as symbols of status and social boundaries, illustrating how architectural design can reflect and reinforce social hierarchies and cultural identities.

Furthermore, Henri (1991) also pointed out that social interactions, power dynamics, and cultural values through Saoraja Seng staircase not only serves as a physical transition between public and private areas but also represents the creation of social space that mirrors underlying power structures and cultural values.

4.4 Ornaments

Waterson(1990) discusses the function of the anjong ornament that often feature floral and faunal forms, serves as a protective element against negative energies or *doti*. This reflects the Bugis community's belief in the symbolism and spiritual protection embedded within their architectural practices.

The ornaments at the apex of Saoraja Seng include the symbols of *pucuk rebung* (bamboo shoot), *segi empat lawasoji* (square motif), and *bunga parenrengi* (parenrengi flower), each carrying profound symbolic meanings within Bugis culture.

Pucuk rebung symbolizes hope and prayer, representing the continuous cycle of life from birth to old age. The meaning behind this symbol lies in the fact that the bamboo shoot, initially growing as a young sprout, remains valuable throughout its life, even after being harvested. This reflects values of immortality and sustainability, indicating that an individual's contributions and benefits are still valued even after their passing.

Segi empat lawasoji embodies significance related to the four cardinal directions and the four virtues expected of individuals. It represents the principal directions in Bugis cosmology, symbolising the key qualities that are esteemed within the community: honesty, justice, wisdom, and courage. Therefore, the square not only serves an aesthetic function but also functions as a moral and ethical symbol, reflecting fundamental principles in Bugis social life.

Bunga parenrengi as an ornamental element, adds both aesthetic and symbolic dimensions to the roof. Typically, this flower symbolizes beauty and prosperity and is often associated with positive values that are hoped to be present in the daily lives of the Bugis people.

Overall, the ornaments at the ends of the Saoraja Seng roof serve not only decorative purposes but also convey profound spiritual and ethical meanings, reflecting the beliefs and cultural values of the Bugis community.

Turner et al. (1969), explores how symbols within a society function to mark transitions and social roles. The motifs of *pucuk rebung*, *segi empat lawasoji*, and *bunga parenrengi* on the Saoraja Seng roof serve not only as aesthetic elements but also as symbols that facilitate the understanding of the Bugis community's cultural and ethical values. Each ornament represents significant aspects of life and morality, playing a role in upholding and reinforcing social and spiritual structures within the cultural context.

Furthermore Oliver (1997b) explains that vernacular architecture often incorporates symbolic elements reflecting local cultural values. The ornaments such as *pucuk rebung* and *segi empat lawasoji* on the Saoraja Seng roof exemplify how architectural design transcends practical function to embody cultural values and beliefs. These elements not only reinforce cultural identity but also emphasize continuity and sustainability within the local context.

In particular, Juhani (2024) argues that architecture functions as a language conveying human meaning and experience. The ornaments on Saoraja Seng, such as *pucuk rebung* and *segi empat lawasoji*, can be seen as a visual language that communicates messages about hope, moral values, and perpetuity. These elements create both aesthetic and spiritual experiences for the occupants and observers of the house, emphasizing the role of architecture in conveying deeper cultural and emotional significance.

Maurice (2009) further argues that cultural elements, including architecture, serve as expressions of the social structure and beliefs of a society. The ornaments on the roof of Saoraja Seng, with their symbolic meanings, reflect the social structure and belief system of the Bugis people, linking physical elements with profound cultural and spiritual values.

Relph(2022)emphasizes on how architecture reflects cultural and local identity. For example the *pucuk rebung* and *bunga parenrengi*, are manifestations of Bugis cultural identity preserved through architectural design, illustrating how architectural symbolism functions to assert and maintain the uniqueness of its local culture.

Other than symbolism, the elements in architecture can be viewed as signs reflecting social and cultural structures (Strauss, 1963). The ornaments on the roof of Saoraja Seng function as signs, emphasizing Bugis symbolic role that synergise to their architectural context.

In particular, the physical design and structure Bugis traditional house reflect their social and economic relationships (Marshall, n.d.). for example the ornaments of *lawasoji quadrilateral* and *pucuk rebung* reflect the underlying cultural values of the Bugis community demonstrating material representations of social and cultural values.

CONCLUSIONS

This study explores the transformation of traditional Bugis architecture with a focus on Saoraja Seng in Soppeng Regency. Saoraja Seng represents a shift in Bugis architectural practices adapted to colonial influences and modern needs. The research examines the adaptation of traditional design elements such as the hip roof, Malay-style windows, and symbolic ornaments like *pucuk rebung* and *segi empat lawasoji*. Through the analysis of architectural changes and their cultural implications, the study reveals how Saoraja Seng integrates traditional Bugis aesthetics with colonial architectural influences while preserving cultural and symbolic values. The theoretical frameworks of Claude Lévi-Strauss's structuralism and Paul Oliver's vernacular architecture principles are employed to understand how these adaptations reflect changes in the social and cultural context. The findings highlight the dynamic nature of architectural traditions and the ongoing negotiation between heritage and modernity in Bugis architecture.

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MAIN AUTHORS' PROFILE

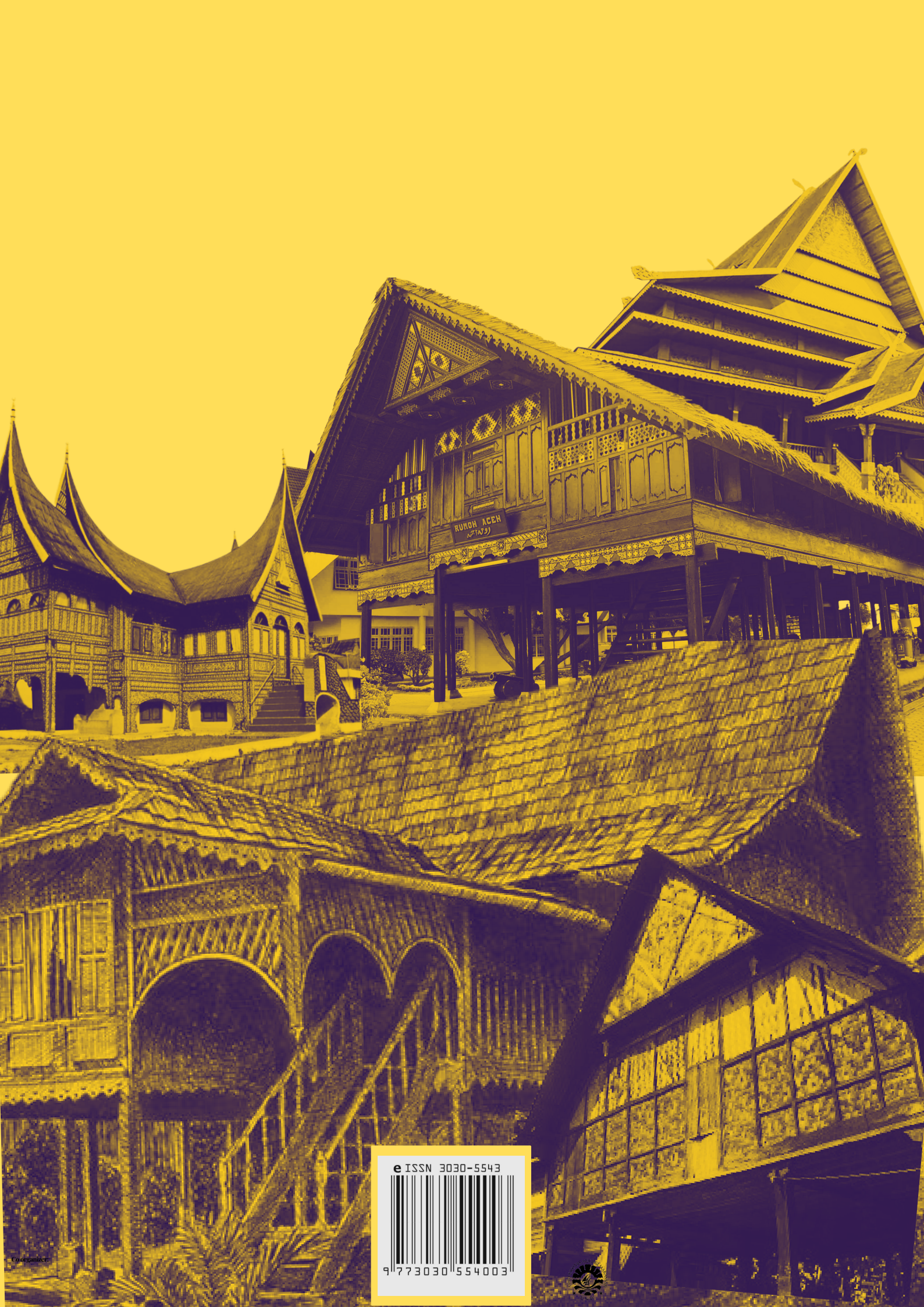
	Associate Professor Dr. Mohamad Sabrizaa Abdul Rashid is a distinguished academic at Universiti Teknologi MARA (UiTM) in Perak, Malaysia, specializing in architectural design, heritage conservation, and sustainable urban development. He has contributed significantly to research on architectural heritage and community engagement, emphasizing the integration of local culture and sustainability in architecture. As the director of the Centre for Knowledge and Understanding of Tropical Architecture and Interior (KUTAI), he leads initiatives in tropical architecture studies, research, and various notable publications. Dr. Sabrizaa is also active in academic conferences, sharing his insights with peers and students globally.
	Dr. Kartina Alauddin is an Associate Professor in the Quantity Surveying Program at Universiti Teknologi MARA, Perak Branch, Malaysia. She earned her PhD in Built Environment from the Royal Melbourne Institute of Technology (RMIT), Melbourne, Australia. Her research focuses on intellectual capital for the adaptive reuse of historical buildings, and she has made significant contributions to the field through her publications in peer-reviewed journals, conference papers, and book chapters. Additionally, she is a researcher for the Knowledge and Understanding of Tropical Architectural and Interior (KUTAI) research interest group. With over 26 years of teaching experience at both undergraduate and graduate levels, Dr. Kartina has instructed a variety of courses in quantity surveying and project management. Her dedication to research excellence, teaching, and student mentorship underscores her invaluable role in the academic community.
	Mohd Azri Mohd Jain Noordin earned his Diploma in Interior Design in 2010 from Universiti Teknologi MARA (UiTM), Seri Iskandar Branch, followed by a BSc (Hons) in 2012 and an MSc in 2017 from UiTM, Shah Alam Branch, and Universiti Sains Malaysia (USM), respectively. He is currently pursuing his PhD at USM and has been a young lecturer in the Department of Interior Architecture at Universiti Malaysia Kelantan (UMK) for six years. Since 2018, he has focused on Interior Design, the Built Environment, and the intersection of Design and Culture, serving as Program Coordinator and Head of Program. His notable contributions to research and innovation include two Best Presenter Awards at conferences and several innovation awards at research carnivals from 2020 to the present.
	Associates Professor Sr Dr. Yuhainis Abdul Talib is an Associates Professor at the Department of Quantity Surveying, Department of Built Environment Studies and Technology, College of Built Environment, Universiti Teknologi MARA (UiTM Perak). She has served UiTM for 23 years. Her higher education background started with a Degree in Quantity Surveying from The Robert Gordon University, United Kingdom in 1997. In 2005, she received Master in Project Management from Universiti Sains Malaysia. She was awarded a Doctor of Philosophy (PhD) in Architecture (Facilities Management) from Deakin University, Australia in 2013. She has a professional membership from The Royal Institute of Surveyor Malaysia (RISM) and Board of Quantity Surveying (BQSM) since 2017. She has been active in three research grants FRGS She is involved in both undergraduate and postgraduate teaching and supervision research. She has graduates 5 postgraduates students.

	Andi Yusdy Dwiasta is a senior lecturer in Architecture Study Program. He finished bachelor program in Gadjra Mada University, and continued master's degree in Institute technology of Bandung. He interests research about Architecture and technology, urban design, and public space.
	Andi Abidah Finished Undergraduate of Architecture program in Hasanuddin University 1998, Master degree of Urban Design in Institute Technology of Bandung 2005, And Doctorate degree finished jn TU Wien. Her Research interes about Architecture culture of Asia, tradisional settlement or city.
	Associate Professor Sr Dr Haryati bt Mohd Isa holds a PhD in The Specialisms of Built Environment from Universiti Teknologi MARA (UiTM). Dr. Haryati is a Full-Time Associate Professor with UiTM and a Professional Quantity Surveyor registered with the Board of Quantity Surveyor Malaysia (BQSM). She is also member of Royal Institution of Surveyors, Malaysia (RISM). She is an active researcher, securing grants for projects focusing on defect liability management and cultural architecture documentation. As a recognized expert, she has been invited as a guest speaker at various institutions and conferences, sharing her knowledge on research writing, defects management and public-private partnerships. Dr. Haryati has also held several administrative positions within UiTM Perak, including Head of Centre for Postgraduate Studies and coordinator roles for various academic programs
	Nordin Misnat is a senior lecturer of Interior Design Technology Programme in UiTM Perak Branch. PhD student in Architecture Department of Built Environment and Engineering Faculty, Universiti Kebangsaan Malaysia (UKM) after obtained his MSc in Facility Management in 2006 from University Teknologi MARA (UiTM), Shah Alam, Malaysia. He has experienced working with interior design firm with interior design professional qualification in commercial design, corporate office, residential and hospital design before started lecturing in UiTM Perak Branch for almost 17 years. He has had a distinguished career in teaching and learning, participating multi-disciplinary research and community projects.

	Zamil has been a lecturer for over 15 years at the Universiti Teknologi MARA Perak Branch. He is a qualified Professional Landscape Architect registered with the Institute of Landscape Architects of Malaysia (ILAM). Zamil is also a researcher at the Center of Knowledge and Understanding of Tropical Architecture and Interior (KUTAI) at UiTM Perak Branch. His research interests include cultural landscapes, Malay gardens, Malaysian gardens, and tourism development. He has received funding for his studies from various government bodies, including MOSTI (eScience fund) and MOHE (FRGS). Additionally, he has contributed to over 50 scientific articles in his field of specialization. His recent study is titled "Malaysian Garden Concept" design guidelines and criteria. Furthermore, he serves as the Deputy Chairman of the ILAM Northern Chapter for the 2024-2026 session
	Nurrajwani Binti Abdul Halim brings over 21 years of experience as a senior academic in the Department of Interior Design Technology at the College of Built Environment, Universiti Teknologi MARA (UiTM), Perak Branch, located in Seri Iskandar, Perak, Malaysia. Her expertise spans Interior Finishes and Materials, Building Construction, Consumer Behaviour, Interior Landscaping, among other areas. Through her research, she aims to contribute meaningfully to the academic body of knowledge and provide valuable insights for the researchers, students, professional bodies, professional construction members including manufacturers, interior designers, architects, suppliers, and other industry professionals in assisting them in to promote sustainable living environments
	Marisa Hajrina, S.T., M.T., a lecturer with an architectural and urban background, currently teaches at the Architecture Study Program, Faculty of Engineering, Almuslim University. He obtained his Bachelor of Engineering degree in Architectural Engineering at Maulana Malik Ibrahim State Islamic University Malang in 2011 and continued his Masters studies at the University of North Sumatra, obtaining a Master of Engineering degree in the Architectural Engineering study program with a specialization in Urban Development Management in 2018.
	Moh Sutrisno received a Doctorate 2020 in Architectural Engineering and Planning at Gadjah Mada University. Previously he also earned a master's degree at the same campus in 2014 with cum laude predicate. He has taught architectural theory and criticism at UIN Alauddin Makassar since 2019 and has been the main subject in his functional position since being an expert assistant. The courses included the scientific fields of history and architectural theory. His research includes the theory of iconic architecture since 2012. He studied iconic buildings in various parts of the world, heritage architecture as an icon of its time in the old city space of Palopo (2015-2020), Icons of Islamic architecture in South Sulawesi (2020-2022), Currently, he is interested in Heritage building preservation methods using HBIM (2022-2023).

	Muhamad Ferdhaus is a senior lecturer in the Urban and Regional Planning Department at the UiTM Perak Branch. He graduated with a Ph.D. in Urban Geography in 2018 from the Universiti Sains Malaysia (USM), after obtaining his MSc in Sustainable City and Community in 2013 from the Universiti Sains Malaysia (USM). He received a bachelor's degree in urban and regional planning from the International Islamic University Malaysia (IIUM) in 2011. His field(s) of interest focus on sustainable cities and communities, Islamic planning and development, urban geography and metropolitan areas, tourism planning and development, and heritage and conservation
	Othman Bin Mohd Nor is a senior lecturer in the Interior Architecture Department at the UiTM Perak Branch. He graduated with a Ph.D. in Architecture in 2018 from the Universiti Teknologi Malaysia (UTM), after obtaining his MSc in Design in 2013 from the Institut Teknologi Bandung (ITB). He received a bachelor's degree in Interior Architecture from the Universiti Teknologi Mara (UiTM) in 2000 and a Diploma in Interior Design (ITM) in 2006. His field(s) of interest focus on Interior Design, Interior Architecture, Identity Architecture, Traditional, heritage, and conservation
	Ir. Zuraihan, S.T., M.T., a lecturer with a background in architecture and environment, is currently teaching in the Architecture Study Program, Faculty of Engineering, Almuslim University. He obtained his Bachelor's degree in Architecture from Syiah Kuala University in 2006 and continued his Master's studies at the same university, earning a Master's Degree in Engineering with a specialization in Environmental Technology and Management in 2012
	Afzanizam bin Muhammad received his Diploma in Interior Design in 1999 from Institut Teknologi MARA, followed by a BSc (Hons) in Furniture Technology in 2001 and an MSc in Heritage and Conservation Management in 2009, both from Universiti Teknologi MARA, Shah Alam Branch. Over the past 15 years, he has served as a lecturer at Universiti Teknologi MARA, Perak Branch. In 2017, he was appointed Assistant Conservator for heritage building conservation projects in Kuala Kangsar, Perak, an opportunity he used as the basis for his PhD research. He earned his PhD in Design and Built Environment in 2022 from the Faculty of Architecture, Planning, and Surveying, Universiti Teknologi MARA, Perak Branch. Since 2009, Afzanizam has been dedicated to academia, specializing in heritage conservation, particularly in timber buildings. His contributions to research are significant, and in 2018, he received the 'Best Research Paper Award' at the Third International Conference on Rebuilding Place (ICRP). Starting in 2024, he is officially accredited as a Conservator by the Malaysia Heritage Department

	Nur Huzeima Mohd Hussain is a senior lecturer in the Landscape Architecture Department at UiTM Perak Branch. She earned her PhD in Architecture from The University of Auckland, New Zealand, in 2015, following her MSc in Landscape Architecture from Universiti Sains Malaysia in 2004. Before joining academia, she gained professional experience in a landscape architecture firm and has since dedicated her 20th years of teaching in UiTM Perak. Her career spans teaching, multidisciplinary research, and community projects, with several secured FRGS research grants, university academic awards (AAU2019), published books, and postgraduate supervision. She has successfully graduated seven postgraduate students and is currently supervising five local and international students. Her research interests include Landscape Sociology, Sustainable Cultural Landscapes & Architecture, and Green Initiatives.
	Dr. Wan Faida Wan Mohd Azmi is a senior lecturer in the Quantity Surveying Department at Universiti Teknologi MARA (UiTM) Perak Branch, Seri Iskandar Campus. She earned her PhD in Quantity Surveying from Universiti Teknologi Malaysia in 2021. Her academic career spans teaching, research, and postgraduate supervision, with a focus on construction safety, design safety, and safety education. She has been actively involved in research projects, securing grants, and contributing to knowledge in her field. She is also involved in postgraduate supervision, guiding students in areas related to her research interests.



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