

e-Proceeding

V-GO GREEN 2020²⁹⁻³⁰ SEPT

VIRTUAL GO-GREEN: **CONFERENCE & PUBLICATION**

"SUSTAINABLE ENVIRONMENT, RESILIENCE AND SOCIAL WELL-BEING"

Organiser :
Research, Industrial Linkages, Community &
Alumni Network (PJIM&A)

Co-organiser :
Faculty of Architecture, Planning and Surveying (FSPU)
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Publication Date : 22nd February 2021

Virtual Go-Green Conference and Publication 2020

UNIVERSITI TEKNOLOGI MARA, PERAK BRANCH

February 2021

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e ISBN 978-967-2920-06-9



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ARCHITECTURAL PROFILING OF NEGERI SEMBILAN MALAY TRADITIONAL HOUSE: RUMAH BOLOMPA

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Abstract

Negeri Sembilan Malay Traditional House (NSMTH), a unique character, is facing gradual vanishing threats from its generation's uniqueness ownership as well as cultural and built environment values. Rumah Bolompa, one of the types of Negeri Sembilan Malay traditional houses, is faced with an extinction threat since it has been abandoned by the local people. This study aims to explore and investigate the characteristics of Rumah Bolompa and present the findings of an inclusive literature review. The literature review is one of the research activities which aimed to resolve the originality of Negeri Sembilan traditional houses. Thus, the findings of this study point to the increasing difficulty in maintaining the identity and uniqueness of the traditional houses of Negeri Sembilan, and the lack of clarity which can be understood by today's generation.

Keywords: *negeri sembilan malay traditional house; nsmth; rumah bolompa; green architecture; sustainable*

1.0 INTRODUCTION

The Malay community is synonymous with customs and the arts manifestation from its talents and skills in traditional house architecture. Traditional Malay house designs are much influenced by the environment, way of life, economic status, climatic conditions, and so-called localities. The method of building a house is done very wisely and is given emphasis for the site selection to the home furnishing (Zulkifli, 1996). Most of these Malay houses focus on the functions and needs of each space based on spatial suitability.

Every province has its own masters and traditions for the artistic design of this wooden architecture. The house is the structure constructed by the locals and not a creation of the professional architects (Rashid et al., 2009). The house is a reflection of the Malays' way of living and their worldviews (Abd Rhaman, 1999). It is based on results of an expert, thoughtful of theories and culture, and efficient use of natural resources for protection.

1.1 Problem Statement

Negeri Sembilan's unique identity is gradual vanishing threatening figure generation's uniqueness ownership as well as cultural and built environment value due to such misconception (Masri, 2013).

There is no clear statement that discusses the definition of Rumah Bolompa. Thus, there are too many vague opinions among researchers. Besides, different names were used to define the Negeri Sembilan Malay Traditional House (NSMTH from now onwards) Bolompa

according to various researchers. According to Idrus (1996), Rumah Bolompa was called 'Rumah Tiang 9', 'Rumah T12' and 'Rumah T12 (anjung satu)' as shown in Figure 1. Meanwhile, Masri et al. (2016) stated that open 'serambi' refers to 'langkan', as displayed in Figure 2. Based on Ismail's et al., (2016) findings, Rumah Bolompa was defined as 'Rumah Tiang 16'. Shahminan (2007) displayed images of Rumah Bolompa with the caption of 200 years Negeri Sembilan Malay Traditional in Luak Inas, and 100 years Negeri Sembilan Malay Traditional in Luak Gunung Pasir in her book 'Kajian Inventori Rumah Bumbung Panjang' (Figure 4 and 5).



Figure 1: (A) Rumah Tiang 9 (B) Rumah T12 (C)Rumah T12 (Anjung Satu)
(Source: Idrus, Y,1996)



Figure 2: Showing the space named Langkan
Source: Masri, Yunus, Wahab, & Ahmad, (2016)



Figure 3: Rumah Tiang 16
(Source: Ismail, Surat, Shahminan, & Yunus, 2014)



Figure 4: 200 years Negeri Sembilan Malay Traditional in Luak Inas
(Source : Kajian Inventori Rumah Bumbung Panjang (Shahminan,RN,2007))pg70 & pg16)



Figure 5: 100 years Negeri Sembilan Malay Traditional in Luak Gunung Pasir



Figure 6: Malaysia Stamp referring to

Rumah Adat Minangkabau Negeri Sembilan



Figure 7: Picture used in Mini Malaysia

Rumah Adat Minangkabau Negeri Sembilan

(Source: <https://www.malaysia-traveller.com/mini-malaysia-and-asean-cultural-park.html>)

website using general classification

(Source: <https://www.malaysia-traveller.com/mini-malaysia-and-asean-cultural-park.html>)

Through this misleading statement and images of this house, it leads to a misunderstanding of Malaysian culture and heritage (tourism) (Refer to Figure 6 and 7).

Numerous seminars have been held to deliberate the issue of identity in Malaysian green architecture. The result of these deliberations was a crucial demand for a study to be done on various aspects of Malaysian green architecture. Hence, the increase in the economy of the population has resulted in traditional houses being replaced with more modern homes. There is a concern that if there is no effort to document (inventory) traditional Malay houses in the Kuala Pilah district, these houses may disappear due to modernization.

1.2 Research Objective

The objectives of this study are:

1. to identify the existence of Rumah Bolompa in Negeri Sembilan
2. to analyze the architectural characteristics of Rumah Bolompa in Negeri Sembilan

1.3 Research Questions

1. Which of the NSTH can be categorized as Rumah Bolompa?
2. What are the characteristics of Rumah Bolompa?

1.4 Significance of the Study

The implication of this research will contribute to the extension of knowledge for Negeri Sembilan Malay traditional houses on concept, theory and philosophy. This will provide future references and guidelines to government departments or local authorities such as Badan Warisan Malaysia, Arkib Negara, and Lembaga Muzium Negeri Sembilan, architects, students, future researcher and body of knowledge Malay traditional house.

2.0 LITERATURE REVIEW

2.1 Malay Traditional House

Malay House is one of the best examples of sustainable design. Several researchers believe that Traditional Malay House is carefully designed in accordance to the weather, and thus, resulting in a climatically responsive house that provides comfort for the dwellers (Ibrahim, & Tinker, 2005). This summarizes the fact that Traditional Malay House has high energy efficiency. Traditional Malay houses are one of the remnants of earlier generations for today's populace to appreciate the uniqueness of their art form that is not present in today's modern houses. Nevertheless, traditional Malay houses are declining in number due to the rapid progress and modernization growth process. The high cost of conserving, loss of skilled craftsmen, and higher interests in modern architectural styles are amongst the main reasons for the impending extinction of these traditional Malay houses.

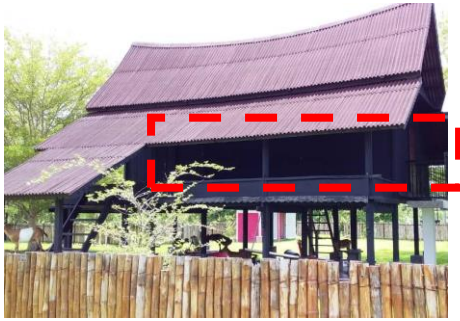


Figure 1.1: Rumah Bolompa
(Source: Awaludin, 2019)

lompa / langkan



Figure 1.2: Rumah Negeri Sembilan with decorative elements
(Source: Awaludin, 2019)

2.2 Location of Negeri Sembilan Traditional Malay House

Negeri Sembilan traditional Malay houses have similar architectural features like the rest of the traditional Malay houses in the west of peninsular Malaysia, but they differ slightly in the architecture of the roof where the Minangkabau influence on the traditional Malay houses can be seen in its distinctness. To the traditional Malay community in Negeri Sembilan, a house is a place to stay where it is inbuilt on stilts with high flooring, walls, and roof as well as a flight of staircase. This is to directly void the T-design that can be found on musollah (mosque) or "surau" (praying place). The designs for stalls and coops, barns, huts, "dangau" (small temporary huts in agriculture fields), "bagan" (frame or skeleton of a hut) are influenced by the types of their occupations which are farmers and paddy planters (Mohd.Nor & Raja Shahminan, 2011). Traditional houses are generally found in traditional villages and in the suburbs. These traditional villages are mostly located upstream and nearby rivers. This study identified several types of traditional Malay houses in Negeri Sembilan. According to Raja Shahminan (2007), the Negeri Sembilan house is categorized according to the district or 'luak'. The 6 districts are Luak Gunung Pasis, Luak Ulu Muar, Luak Inas, Luak Jempol, Luak Terachi and Lingkungan Seri Menanti. Moreover, it is influenced by adat and regional factors that cause a unique and distinct or 'luak' identity (Ismail et al., 2016)

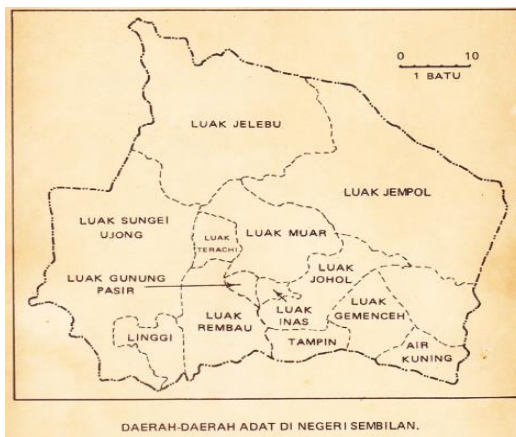


Figure 1.3: Negeri Sembilan: Luak (Districts)
Source: Sistem Sosial Adat Papatih (Selat, 1976.)



Figure 1.4: Negeri Sembilan: Traditional villages at Paddy Field area villages showed Adat Papatih/Temenggung areas and types of houses
(Source: Rumah Tradisional Negeri Sembilan pg24 (Idrus, 1996))

2.3 Common Architectural Features

Gibbs (1987) affirmed that the different sections of the Malay house are organized at higher and lower levels. The levels or layers (*bertingkat*) found in Malay houses depict the characteristics of Malay society where respect for one another is fundamental to the Malays. Leaders and elders are highly respected and this doctrine is taught in the home. Negeri Sembilan Malay traditional house is defined as the curved roofline is the characteristic of the house. It is formed by the extended 'wings' from the 'serambi'. Some houses have the feature of entrance located at the middle of the serambi, forming a symmetrical front elevation (Lim, 1987). Negeri Sembilan's traditional Malay houses are often known with their two types of long roofed houses: the twelve-pillared variations, and the sixteen pillared variety (Nasir & Wan Teh, 1996). According to Idrus (1996), the house of Negeri Sembilan, has the roof looking slightly lowered and slightly flattened. It also has a roof between the rooftop of the 'rumah ibu' and the roof of the serambi.

The design of Malay houses is implemented with local customs influencing the plans and activities that take place in the space resulting in the development and enlargement of the Malay home space through a person's status. Hence, the design of this house has a 'serambi' and 'anjung' and its windows are low from the floor to adapt to the environment and are designed for seating and not standing. Serambi is decorated with cross-crossed cross-section carvings. The variations of decorative carvings and ornaments are influenced by the religion and the local culture or the region itself.

The design of Negeri Sembilan houses has some typology (Figure 1) like 'rumah serambi satu', 'rumah serambi satu' with 'beranjung' and "serambi dua beranjung" such as the one shown in Figure 1. According to Raja Shahminan (2007), Negeri Sembilan home design is based on the 'serambi' area; the area near to the staircase is called 'serambi pangkal' and the 'serambi' that is far from the stairs is called 'serambi hujung' and "pangkal untuk orang adat, hujung untuk orang syarak dan penghulu". The design of the floor plan, windows and gates on the house clearly reveals the principle of function-based design. Culture and customs as well as the activities during which the occupants become a spur of the floor plan design (Kamarul Afizi & Ibrahim 2007).

"Rumah Ibu" has the widest and highest space. There are rooms in the "Rumah Ibu" and stairs leading to the loft. This attic takes over the altitude and the roof level given space by this house structure. "Rumah ibu" is connected and opens to the kitchen house through the door leading to the 'selang'. 'Selang' is not walled and is a platform for some kitchen functions. It serves as a space for women to have a conversation. The isolation and private space of men and women can be seen in the Malay traditional houses in Negeri Sembilan.

2.3.1 Rumah Minangkabau

The Minangkabau house has a retractable roof in the form of a buffalo horn, serving as a dwelling place for female family members only. The Minangkabau house is called a custom house (*rumah adat*) because it is used as a place for performing rituals and rituals. According to Sudirman (2007), the custom is a house inhabited by custom rules and norms called 'babiliak ketek, babiliak gadang' (small size room, large room). Aryanti (2012) acknowledged that Minangkabau custom house is a house inhabited by customary rules and used by family members who adopt the matrilineal kinship system as the centre of family activity. The number of rooms as shown in Figure 8 indicates the status of a family.



Figure 8: The 7-room single-family apartment in Solok, Luhak Lima Puluh Kota

(Source : (Ismail et al., 2014)

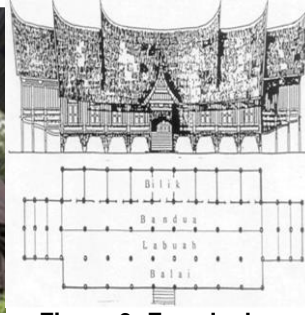


Figure 9: Facade dan layout plan Gadang Minangkabau.

(Source: Desy (2012)



Figure 10: Rumah Kampar-Siak (Kg Lipat Kain) Desa Padang Sawah, Kampar

(Source: Ervina,(2013)

2.3.1 Rumah Gadang

Rumah Gadang means big houses for ethnic Minangkabau, which is a 'rumah gadang' or 'rumah adat' can be referred to as the vernacular building which is born out of the culture of the people who practice the matrilineal kinship system. In this system, women are the heirs to this 'rumah gadang'. It is inherent to mothers, mothers to daughters under tribal (kaum) /suku tribal leaders commonly referred to as 'mamak kaum'. This 'rumah adat' has a dramatic curved roof structure with wide tebar layar and curved ridges. Syamsul Asri (2004) stated that there are certain principles in the construction of 'rumah adat' Minangkabau. Most of the houses are made from bamboo, wood carvings that symbolize their customs. The carving motif is usually of floral design with geometric structures and is sometimes similar to the Minangkabau songket weaving technique (Refer to Figure 9).

2.4 Literature Table

Table 1.1: Summary of author's with the type of house

O	Author	Rumah Negen Sembilan																					
		Influenced by Indonesia				Tanpa Serambi Pangkal Dan Hujung				Serambi/beranjung													
		CKABA	BEREMO	PALUA	BEREMO	ACONJO	NGUADA	KAMPAR	SIKAP	KAMPAR	K-SIAK	TIANG 12	TIANG 16	TIANG 20	BERSE RAMBI SATU	TIDAK BERANI JUNG	BERANI JUNG ?	BERANI BEREMO	BERANI BEREMO	BERANI BEREMO	BERANI TERBUKA	K.A. (berem)	
1.	Manggis (1970)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
2.	Nasir (1985)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
3.	idrus (1996)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
4.	Zukifri (2003)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
5.	Asri(2004)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
6.	Sudiman (2007)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
7.	monr (2007)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
8.	Nafida (2007)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
9.	Desy Arianti (2009)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
10.	m.tajuddin (2010)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
11.	Md Nor(2011)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
12.	Masri (2012)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
13.	S.bahauddn (2012)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
14.	S.bahauddn et al (2012)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
15.	S.bahauddn et al (2013)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
16.	Ervina (2013)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
17.	s.hardono (2014)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
18.	ismail et. al (2014)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
19.	Hardono et. al (2015)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
20.	Masri (2015)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
21.	Masri, yunus,s.sahmad (2016)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
22.	s.hardono,n.balqis,a.zakaria (2016)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
23.	NH ismail,sk yunus,mastor (2016) (2017)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
24.	s. bitmah (2017)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

(Source: Awaludin (2019)

3.0 METHODOLOGY

3.1 Research Method

This study was conducted as a historical exploratory research with a significant amount of primary data. It includes both qualitative and observational methods. The qualitative part of the study mostly used face to face interaction methods with the participants of the study, and inductive approaches to generate theory. There were 3 phases involved. The first phase was data collection, followed with a precedent study, and the last phase was reporting. The data collected were content research from previous studies. It also includes a precedent study with selected models for sampling. Interviews and observations were also conducted and formed part of the data collection.

3.1.1 Data Collection

The first phase of the data collection was from literature reviews of books, unpublished materials, journals and theses. Data collection was done through various means - computer searches, references from books, inter-library loans, site visits, discussions and information from various departments of the Malaysian government. During this stage, the data were collected from old documents and previous studies. From these data, the researcher produced a checklist which was later used to establish the characteristics.

3.2 Conceptual framework

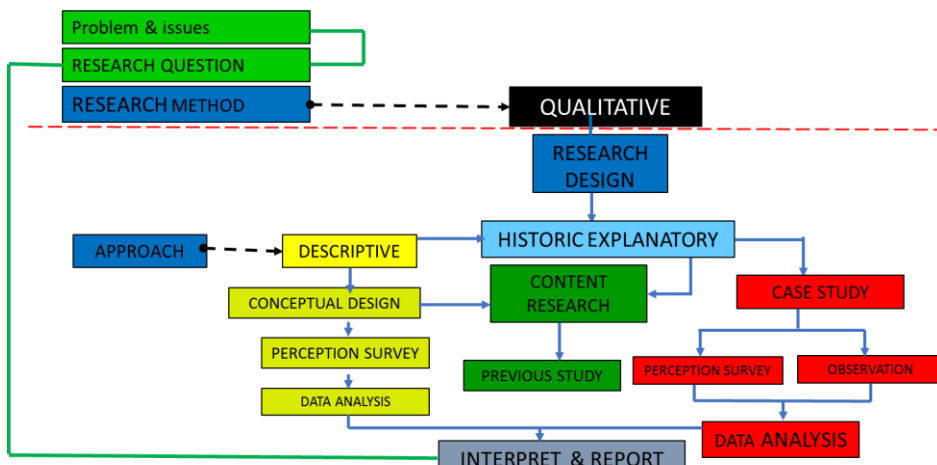


Figure 1.8: Research design framework

(Source: Awaludin (2019))

4.0 CONCLUSION

Comprehensive research into buildings of the past is essential because it provides us with an in-depth understanding and appreciation of the architecture. The assumption behind any historical approach is that one can learn from the past. Therefore, the study of Rumah Bolompa and its characteristics enables us to be equipped with a better understanding of Negeri Sembilan Malay Traditional house philosophy and architecture.

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Tarikh : 20 Januari 2023

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Tuan,

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Sekian, terima kasih.

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27.1.2023

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