



# Islamic Concept in the Architecture of the Saoraja Lapinceng Traditional House

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## ABSTRACT

The historic house of Saoraja Lapinceng was created in 1879 by Andi Muhammad Saleh Daeng Parani Arung Balusu, often known as King Balusu. When Saoraja Lapinceng was established, the building collapsed, shattering glassware such as plates and other kitchenware (in the Bugis language, pinceng means glass). Thus, it was given the name Saoraja Lapinceng. The components of a traditional Saoraja Lapinceng home are separated into three sections: rakkeang, ale bole, and awa bola. This research seeks to elucidate the relationship between Islam and the Barru community in the architecture of the traditional Saoraja Lapinceng house. Qualitative information derived from field and library studies. The researchers employed historical, archeological, social anthropological, and architectural methods to address these issues. Observation, in-depth interviews with homeowners, community leaders, and the community surrounding the traditional house, as well as the collection of papers and audio recordings, were the data gathering techniques utilized in this study. The results of the study indicate that the concept of Islam in the architecture of the traditional Saoraja Lapinceng house is reflected in the orientation of family furniture, particularly the bed, towards the Qibla. The bedrooms for children and parents are divided, and the bedrooms for boys and girls are also segregated. The water barrel is positioned adjacent to the site's entrance stairs so that those who wish to enter the residence can do so with clean feet. According to Islamic teachings, the home must be clean, and the water barrel is used to collect water for ablution. In accordance with Islamic principles, the toilet cannot face the Qibla. This conforms to the notion of including toilets in the spatial layout of a typical Saoraja Lapinceng home. The goal of this study is for individuals to apply the ideals and values of Saoraja Lapinceng traditional house building to the contemporary period.

## 1. Introduction

Architecture is a cultural component that is intimately connected to the way of life of Indonesians ([Purwaningrum, 2021](#)). Architecture is a facet of culture that has a direct impact on humanism since it contains elements necessary for the execution of human life ([Morsi, 2021](#)). It can take the shape of a description of the way of life of the community with all its accoutrements, such as the era of life, the context of life, the formation of culture, and how



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this way of life presents itself in the form of physical structures, works of art, and religious practices ([Creanza et al., 2017](#)).

Architecture can be characterized as a form of a mix of goals, cultural norms, conditions of the natural environment ([Ettehad et al., 2014](#)), and the potential of materials found in nature that are realized via human logic and emotion to satisfy fundamental human needs (Basic Human Needs) ([Mostafa & Demery, 2010](#)). Communication-wise, architecture is a generic phrase that refers to a discussion of the results of building plans and designers ([Kranggan et al., 2022](#)), also known as architects. As a scientific discipline, architecture must always be based on Islamic principles ([Benkari, 2021](#)). Certainly, Islamic ideals derived from the Qur'an are the foundation for the growth of numerous scientific domains, including the science of architecture ([Hamouche, 2012](#)). The architectural form that results from the work of an architect must represent moral ideals ([Haji et al., 2013](#)). In other words, the works produced do not contradict Sharia, monotheism, or morality. Since the beginning of human civilization, creativity, taste, and human initiative have given rise to architecture. History has documented the evolution of architecture that has brought fresh perspectives, new ideas, and innovations to the design of architecture that is in tune with the times and society.

Traditional homes are an expression of ingenuity and give residents' lives significance ([Zhang, 2019](#)). In addition, the house is a mirror of one's personality, or one's prosperity is reflected in the house and its surroundings ([Joshanloo et al., 2019](#)). A traditional house is a residence with the characteristics ([Sardjono et al., 2016](#)) or typical architecture of an area in Indonesia that represents the culture and characteristics of the local population ([Sekartajji & Dewancker, 2013](#)).

Saoraja Lapinceng is one of the traditional houses in South Sulawesi, namely in Balusu District, Barru Regency. The traditional house was once the residence of the monarch of Balusu. It is a style of house built on stilts. The ascending stairs are located in front and behind. This structure comprises of a porch (lego-lego) and a main house (ale bola) measuring approximately 23.50 meters in length and 11 meters in breadth. There are 35 poles and six sections of terrace.

There is a living room, a family room, a king-sized study room, and a bedroom in the main house. Above the ceiling of the family room is a stairway leading to the bedroom. The kitchen house measures 11m in length and 8m in width. The number of poles is twenty, plus two poles that serve as support for the kitchen and the stairs behind the tin roof, which are situated between the beer ball and the kitchen. The entrance and kitchen have a separate roof from the main structure.

Previous research on the traditional Saoraja house identified and analyzed a number of traditional or philosophical values contained in Saoraja Lapinceng as an icon of Barru traditional architecture and the Philosophy of Vertical Spatial Arrangement in the Saoraja Lapinceng Traditional House, Barru Regency. This study, however, illustrates the concept of Islam in the planned structure of home furnishings and ale bola in the traditional traditional house of Lapinceng of Barru Regency.

## 2. Research Method

This form of investigation is qualitative. Data collected through field investigation (field investigation) and library research (library research). The researchers employed historical, architectural, archeological, and social anthropology methods to address these issues. Observations, in-depth interviews with homeowners, community leaders, and the

community surrounding the traditional house, as well as papers and audio recordings, were used to collect data for this study.

Observations were conducted to collect exhaustive information on Saoraja Lapinceng and the prevalent local customs. To determine the history and significance of each division of space in Saoraja Lapinceng, interviews were conducted. While documentation is created to demonstrate proof of the outcomes of field observations, making the research conducted appear more credible. After collecting the data, it is methodically gathered and then descriptively evaluated using the diachronic reading analysis technique. Diachronic reading analysis is one of the strategies for studying a research object by examining historical traces through physical evidence and interviews with traditional stakeholders or people who are familiar with the historical traces that transpired at the site. So as to provide numerous historical evidences capable of describing Saoraja Lapinceng's philosophy of spatial management vertically based on the moment of its occurrence in architectural communication.

### 3. Results and Discussion

#### 4.1. Components of the Saoraja Lapinceng Traditional House



There are 68 poles (*alliri*) in all, including 35 major poles. 9 Rumah Saoraja Lapinceng is comprised of 6 plots (*lontang*) measuring 35 x 12 meters, with a total of 35 columns of varying sizes due to the manufacture of beams with the same degree of precision or accuracy. It was quite challenging at the time. Saoraja Lapinceng consists of three distinct levels:

a. The upper portion

The upper portion of the residence consists of an attic and a roof. When the king's wife gave birth to a daughter, the upper floor was occupied, and the infant resided with the landlord (caretaker). The children will descend if they have any recommendations. If made public, people will understand if there is no upcoming wedding party. At that time, marriage was determined by the length of the menstrual cycle. There are no partitions or barriers on the top floor. The floor contains only one room. Because only the king's daughter and her nanny are staying above ground.

This regulation was intended to safeguard intruders from defamation and other terrible possibilities, as women were among the kingdom's most valuable assets. Women were highly valued at the time, so they were placed in the attic of the house, which was the highest point of the construction, to conduct all of their activities. In addition to serving as a common space for residents, this chamber is also where the bodies of the house's residents are kept.

The uppermost room in a home was deemed by King Balusu and his royal counsellors to be the ideal location for a burial. This is founded on the belief that corpses can easily access heaven if deposited in a high location. The finest place to lay the body is near the attic window, as it is believed that the window is a portal between the visible and invisible worlds. At this point, three beams protrude and extend into the house's columns. The beam is believed to be a space or seat for a coffin-using corpse. 11. The king's and his counselors' tombs are located near the village of Lapasu.

b. The Middle Part (*Ale Bola*)

Ale bola, or the body of the house, is the central section of Saoraja Lapinceng, which has a very large physical dimension of approximately 35 x 12 meters and contains a terrace (*lego-lego*), meeting rooms, family rooms, arajan rooms, king bedrooms, datu 'rooms, and kitchens. The purpose of the hall and its lego-lego separate it from the halls of other Bugis Saoraja tribes.

a) Meeting Location

The assembly hall is where the king and royal visitors convene. The ambience of this meeting space is particularly special and one-of-a-kind due to the columns, which are cut at varying heights to reflect the social status of those who attend. There were still nearby columns in the original meeting room, but the meeting room needed a larger space to conduct deliberation more effectively, so many columns had to be removed from this room.

In addition, the truncated column serves as a symbol to distinguish the social status of the visitors who are there. The conference room is split into four portions by the number of columns that have been reduced to a specific height. Behind and to the side of the kitchen was the lowest column for the commoners, representing the lowest class after the king.

b) The porch (*lego-lego*)

The porch, or lego-lego, is situated at the front of the home, directly over the main staircase. The terrace was used to house both the king's horses and the horses of the Balusu kingdom's honored guests. During the kingdom, the horse served as an ideal mode of transportation for the community to travel from place to place. Thus, the elite treated their horses with great care.

One method of upkeep is to designate a room in the center of the house, the Lego room, or the porch as a horse stable. In order to separate castes from aristocratic and aboriginal social classes, the role of lego-lego or porch can be observed and identified.

The pole in the middle of the room is as tall as an adult male's calf; in order to enter, you must crouch, and in order to leave, you must walk backwards. As a result, its role is analogous to a barrier that does not know where to retreat because in the past it would have been humiliating if someone looked back. 14. There are three bedrooms, including one with a particular mattress for solitude, one for the family, and one for the youngsters. The windows at Saoraja Lapinceng's home are huge, with the center window being exceptionally massive and wide.

During the royal period, windows had only five wooden slats for protection, and these shutters were not used as a covering, therefore the chamber of the home was always popular among the locals. today. There will be a wedding in Saoraja Lapinceng because it will be evident that the princess has found her soul mate, as she will be seen out and about.

This architect from Wajo feels that the movement of air and light may be optimized for the comfort of the home if the window openings are large enough. Additionally, this window's design is influenced by the traditions of the Bugis tribe of South Sulawesi, whose windows resemble those of traditional houses such as the Bugis Makassar traditional house and the Gowa traditional house. In 1982, the Lapinceng traditional home had a substantial remodeling, and the windows we see today are not the same as the original windows. However, there are certain modifications, such as the usage of visors and modern construction materials like iron hinges.

The design of the cover is based on the traditional style of South Sulawesi; especially, the window design is derived from many styles of the main door of the home, with little air vents and sloping wooden planks added. Therefore, this style is ideally suited for tropical regions such as Barru Regency. Thus, even with the windows closed, wind can still enter the room.

The rooms at Saoraja Lapinceng are around 35 by 12 meters and feature a veranda (lego-lego), meeting room, family room, arajang room, king bedroom, datu' room, and kitchen. The section of the room that differs from other Bugis Saoraja is the meeting room and lego-lego area.

#### c. Bottom (*Awa Bola*)

Between the ground and the ground is where the house's foundation or substructure is located. The base consists of an *alliri* and stairs. There are three staircases at Saoraja Lapinceng's home:

##### a. Principal Stairs

This structure is comprised of odd numbers; the main staircase has 15 steps. Odd numbers are sacred because they correspond to God's numbers, which are also odd. They feel that God will do something strange. This is a developing belief in contemporary culture. The form of the main steps, which are tight and wide, allows horses to easily ascend the terrace of the residence of Saoraja Lapinceng. This ladder is constructed from bitti wood and has the dimensions of a very thick wooden plank.

The incline of the ladder facilitates the horse's ascent to the terrace. This ladder is made entirely of wood and is strengthened with wooden pegs. In 1982, however, the building received extensive renovations that included the replacement of wooden pegs with iron

keels and the paving of stone steps with cement. The position of the steps is the primary distinction between the stairs of the Saoraja Lapinceng traditional house and those of conventional homes. For royal or noble ancestral dwellings, the stairs are installed by extending forward, however in the homes of commoners, the steps are installed in accordance with the width of the building.

#### b. Rear Steps

This ladder provides a direct connection between the basement and the kitchen. The back steps have a higher incline than the front stairs because only people use them. In addition, railings are installed on the steps for interior use. While there are 15 steps on the staircase. Similar to the materials used for the main staircase, the service stairs of this home also contain iron-based components. And placement using cement.

#### c. Middle Stairs Residence

This ladder provides access to the attic (*rakkeang*); it is extremely slanted, around 10 degrees. Not installed are any paths. There are fifteen steps. Our traditional Bugis heritage is not permitted; even staircases (*genne 'bali*) and *tune'ba'* must be asymmetrical. According to the legend, if the house is violated, its inhabitants will perish shortly. For instance, if a new house is built without thanksgiving, the person who falls must have his ears amputated. 16 The scale must begin with odd numbers, such as 3,5,7,9,11, etc., as oddness is crucial. 17 A total of 68 components, including 35 primary pillars. This home has two levels above and below. When the king's wife gave birth to a daughter, the upper floor was occupied, and the infant resided with the landlord (caretaker).

If children have suitors, they will fall in love. If seen by the people, it is clear that the wedding will occur shortly. At that time, marriage was determined by the length of the menstrual cycle. The first pole is as tall as an adult male's calf; in order to enter, one must bend down, and in order to leave, one must walk back. Therefore, its function is to prevent re-jailbreaking, as in the past it was a humiliation if someone cracked it again. Additionally, there is a bulkhead in the living area that is separated into six sections. This section has a specific location. Examples of high strata surrounding or near the king.

The following are the philosophical and symbolic meanings inherent in the traditional Saoraja Lapinceng house:

1. The typical house of Saoraja Lapinceng is a stilt house, which is a cultural icon of the community since it is believed that a stilt house must have a central pole called *pim posi'* or (*posi' bola*), which is integral to Bugis culture in every movement. We have to *mappisabbi'* (permit) *posi' ball*. When establishing the position, the ball is not placed arbitrarily. The primary pole (*alliri*) or *posi' ball* is located in the foyer. Everyone must have a center, and the human center is where the spirit resides.

2. The four elements of a rectangle building are earth, fire, water, and wind; these elements must be balanced and cannot be separated from one another. The Bugis cosmic vision is referred to as the *Sulapa' Eppa Wala Suji* idea (rhombus). It is hypothesized that the cosmos (macrocosm) is composed of three layers, including the upper plane, namely the attic (*rakkeang*), the intermediate plane, particularly the body of the home (*ale bola*), and the lower realm, in particular (*awa ball*).

3. The fact that *Timpa' laja'* is placed in three means that everyone on earth can visit this location. *Timpa' laja'* is the triangular region between a wall and a roof. 20 The concept of a roof's form that prevents precipitation from entering the home and

wind from easily tearing it. The triangle represents the interaction between humanity and God, nature, and other humans.

4. Rakkeang is the house's roof, where niches are carved. This is the celestial marriage of We Tenriabeng, the twin sister of Sawerigading, who was married to Remmang ri Langi or Hutontalangi (the first king of Gorontalo).

5. Ale bola is the owner's residence or neighborhood. This section details the conditions of the soil.

6. The bottom or underside of the house is referred to as the side of the buri liu, a tool used for farming and raising animals. This region represents the underworld and the ocean.

7. The ladder (sapana) is a traditional symbol; the ladder must not be even, but must be crooked, which signifies life, as the inhabitants of the home will live. Now we are odd since the even ones are only perfect when they pass away. As a result, because we are all destined to live under peculiar circumstances, even death represents perfection. As if there were an imperfect day without a night, as there would be no life without Monday if it were perfect and Allah SWT alone owned it. 23 According to the carpenter, our ancient Bugis custom dictates that even stairs must be asymmetrical (genne' bali). He stated that if the house's security were breached, the inhabitants would perish fast. There is also a proverb that states if the stairs are crooked and the homeowner has a daughter, he is unmarried.

8. And the findings of interviews with Mrs. Hj. Sitti Hanis B., S.Ag. revealed, "The stairs must be odd from the beginning, like 3,5,7,9,11, etc., which is significant unusual."

9. Each number from 1 to 9 has its unique meaning. Humans have eight faces, including front, back, right, left, and bottom. Front and back are most prominent in people. If we master the first six sides, the seventh and eighth sides will present themselves. The meaning of the front side is that every person must move forward and have hope, while the meaning of the back side is that if we are trapped in a science, we must return to its history. Right and left in religion are synonymous with good and negative habits that must always be considered in order to advance. While the lower portion describes us as servants and the higher portion describes us as worshippers.

10. The standing pole (alliri) is a male emblem that signifies strength.

11. Pattolo' refers to a woman who represents fecundity.

12. In the rakkeang or attic that had housed rice, there are now girls and animals. Rice is considered manurung (noble) and daughters are considered manurung because they are the progenitor of life, symbolizing that women are like eggs on a horn as hope for the future and are well-cared for, hence daughters are kept in rakkeang.

13. Arajang is a symbol for something that is not genuine, but in actuality, it represents the existence of a king and evidence that God exists. If we employ logic, it is impossible for logic to know. And Allah is real because there are humans, because without humans, no one could prove that there is something adored; Allah exists because he has something. It is Arajang because a king resides there.

The window (telongeng) in Saoraja Lapinceng's traditional home is rectangular, allowing air to enter and chill the entire room. A rectangle's sides are not equal, yet all of its angles are right angles. In this case, the significance of the rectangle is that although we have various life goals, we are still the same. Additionally, the rectangular shape represents the vision and objective. In which the vision is represented by a vertical line and the mission by a horizontal line. Everyone has a goal and purpose in life. The significance of the long plaque in front of the traditional home of Saoraja Lapinceng signifies that this is the king's home.

#### **4.2. The Islamic Architectural Concep Present in the Saoraja Lapinceng Traditional House**

Architecture is the crystallization of a worldview, such that architecture is not only a building method and aesthetic (Song, 2022), nor is it divided into categories such as the domain of engineering, the realm of art, or the social realm.

The mosque on the left side of the house was constructed when Gurutta Ambo Dalle arrived in Mangkoso, so the Lapasu mosque was constructed because there was no mosque previously (Muin et al., 2021). Consequently, how do we quantify the level of Islam in this region? (Mahudin et al., 2016) Regarding the construction of this home, there are virtually no Islamic elements (Kana'an, 2008). This residence does not lead to Islam, but rather to culture. For instance, this house faces east because, according to medical research, exposure to the morning light is extremely beneficial. This indicates that this home does not adhere to Islamic principles.

However, it's almost there. The Islamic value already exists. However, they could not comprehend because their knowledge of Islam at the time was restricted to the creed and they had not yet studied Islam. Our ancient legislation was the Pamali law, and now that it has been transformed, the majority of the Pamali are involved in religion. A particular king privacy room, a family room, and a children's room are available.

The upper chamber has no divider because it is occupied only by the child and the caregiver. In Islam, houses are delineated like this one. At the king's funeral, it was evident that the sheikh served as the king's spiritual advisor before anybody else. The Tanete kingdom, specifically Fahuudin, the oldest brother of Tenrileang with an average marriage history, brought Islam to Barru.

The use of Islamic precepts, among others, to the architecture of the Saoraja Lapinceng Traditional House includes:

##### **1. Application of Habluminallah's Value**

A house that can bring serenity and security to its people or a house that fits the requirements of a Muslim house is a comfortable place to live. According to Islam, the location of land or habitation is determined by the primary source of income. Humans are formed from the earth's surface. From the earth, man continues to live, and from the earth, man will perish.

Multiple verses of the Qur'an have tacitly or clearly alluded to Allah's words in Qur'an Surah al-A'raf verse 74.

Meaning:

*“Remember when He appointed you as caliphs over the people of 'Ad and placed you on the earth. On the plains, palaces are constructed, while on the slopes, cottages are carved. So*



*remember Allah's mercies and refrain from wrongdoing on earth".* ([Kementerian Agama RI, 2019](#))

As stated in the Qur'an surah Al-Mu'minun:

Meaning

*"And We provided the son of Mary and his mother with a clear proof, and We protected them on a high, level region with many flowing springs of pure water".* ([Kementerian Agama RI, 2019](#))

As stated in the Quranic verses An-Nazi'at:30-33.

Meaning:

*"Then He spread out the earth. He emits water from it and cultivates various plants. And He fixed the mountains for your delight and your animals".* ([Kementerian Agama RI, 2019](#))

From the aforementioned verses of the Qur'an, it is clear that building a house requires a number of requirements, namely: flat land, a source of potable water, the ability to grow trees, and the ability to serve as a breeding ground.

In addition to land selection, the application of the Hablumminallah Value to the Saoraja Lapinceng traditional house includes:

a) *The placement of furniture, particularly beds in the Bugis tradition, must face the Qibla. In traditional Bugis homes, the bedrooms for children and parents are separate, while the bedrooms for boys and girls are segregated.*

b) *The placement of water tanks near the stairs for the purpose of entering the house must be clean because, according to Islamic beliefs, the house must be clean; the water tub may also be used for drinking water.*

c) *The wall can serve as a prayer hijab.*

d) *The placement of windows serves as a natural light zone, so that every room in a traditional Bugis home is illuminated by natural light.*

e) *According to the notion of Muslim housing, the placement of the toilet should not face the Qibla. This is consistent with the principle of placing the bathroom/toilet in the layout model of the Saoraja Lapinceng traditional house, as it may be argued that this system is haram.*

Imam Bukhari and Imam Muslim both reported that the Prophet of Allah, peace be upon him, stated: "When defecating, neither face the Qibla nor turn your back on it. Nevertheless, face east or west."

## 2. Using the Value of Hablumminannas

In the traditional Bugis home space plan, the placement of a terrace outside the house is optimal since the terrace serves as a separate reception area from the living room ([Mutmainnah, 2013](#)). In accordance with Bugis custom, if a woman's husband is not at home, she cannot welcome male guests; therefore, the balcony is used as a chamber to entertain these guests. Guests who come to the house must feel a sense of warmth and closeness in the living room.

### 3. Application of the Values of Habluminala'alam

The designs and decorations, especially the carved displays, must be present in the dwelling, as must the botanical and calligraphic elements. Consistent with the Quran, environmental consciousness and environmental reality are emphasized.

This is contained in the greeting Q ur'an Surah Ali Imran verse 191.

Meaning:

*"Those who remember Allah when standing, sitting, or lying down, and who reflect on the creation of the heavens and the earth with the words, "O our Lord, You did not create this in vain" To Your glory, shield us from the torture of damnation". (Kementerian Agama RI, 2019)*

In Islam, the home is where married life takes place; hence, the home is a kind of living, such as: a) The construction of a Muslim home must have a separate room or hall for worship. The worship room must act as a proper place of worship and as a conduit between the house's inhabitants and Allah.

And Allah says the following in Qur'an Surah Yunus verse 87;

Meaning:

*"And We revealed to Moses and his brother, "Build for your people dwellings in Egypt, and make your dwellings a place of worship. And, establish yourselves in prayer, and encourage the faithful". (Kementerian Agama RI, 2019)*

b) Muslim homes have ample space for their inhabitants. In other words, the room meets the requirements of a family. In Muslim households, parents and children have separate bedrooms. Additionally, boys' and girls' rooms are divided, particularly when the occupants are adults (balig).

As stated by Allah in Surah An-Nur verse 58;

*"O you who believe, let your slaves (male and female) and the immature among you seek permission from you three times (daily): before the morning prayer, when you remove your (outer) garments in the middle of the day, and after the Isha prayer. That's three cheers for you. Other than that, there is no sin on you and none on them (three times). Some of you (there are needs) are served by them (others). Allah explains the Scriptures in this manner. Allah is also All-Knowing and All-Wise. (Kementerian Agama RI, 2019)*

c) If there is an inn, a residence with multiple rooms must be constructed so that men's and women's rooms can be divided. This also makes it easier if guests choose to stay in the house. In addition, the guest bedroom should be segregated from the family bedroom so that guests cannot pry into the latter.

This study focuses on recognizing and comprehending Islamic beliefs and values found in the traditional Saoraja Lapinceng dwelling. Considering that traditional houses and buildings are constructed in accordance with natural and religious factors. The implication of this research is that individuals incorporate the Islamic ideals and cultural values found in the traditional house of Saoraja Lapinceng into the construction of contemporary houses.

### 4. Conclusion

The findings of this study indicate that the concept of Islam in the architecture of the traditional Saoraja Lapinceng house is reflected in the orientation of family furniture,

particularly the bed, towards the Qibla. The bedrooms for children and parents are divided, and the bedrooms for boys and girls are also segregated. The water barrel is positioned adjacent to the site's entrance stairs so that those who wish to enter the residence can do so with clean feet. According to Islamic teachings, the home must be clean, and the water barrel is used to collect water for ablution. In accordance with Islamic principles, the toilet cannot face the Qibla. This conforms to the notion of including toilets in the spatial layout of a typical Saorja Lapinceng home. The goal of this study is for individuals to apply the ideals and values of Saoraja Lapinceng traditional house building to the contemporary period.

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