

Types of Flora in Ornaments Rumah Bubungan Tinggi and Rumah Gajah Baliku & Teluk Selong, in Banjar Houses in South Kalimantan, Indonesia

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Abstract

Traditional architecture adapts to the natural environment and local culture. Ornaments in traditional architecture usually to express the natural and cultural environment, but today the natural and cultural environment of the Banjar people has changed a lot. Some endemic flora is no longer found, and some cultural activities have also been abandoned. However, their forms and shapes are still imprinted on the architectural ornaments. Therefore, this research examines the types of flora and their meaning as ornaments in the Banjar Traditional architecture. It intends to enrich the knowledge of the endemic flora of South Kalimantan's wetlands, and contribute to preserve the ornaments of Banjar's traditional architecture.

This research uses an interpretive qualitative method involving two case studies: the Rumah Bubungan Tinggi and the Rumah Gajah Baliku in Teluk Selong Ulu Village, Martapura, Indonesia. It does not intend to reveal the most accurate meanings, but to interpret the form of ornaments. The research steps involve: observing and identifying the forms of ornaments, comparing the forms with endemic wetland flora for initial interpretation, conducting descriptive analysis, discussing with traditional Banjar architectural carvers to obtain a common understanding of the ornaments, studying literature to enrich findings and the validity of research findings.

It concludes that there are ten types of wetland flora that have inspired the two traditional houses, namely: clove (*Syzygium aromaticum*), ferns (*Asplenium tenerum*), and kelakai (*Stenochlaena palustris*) which means "useful". Betel (*Piper betle L.*), jeruju leaves (*Acanthus ilicifolius*), and noni (*Morinda citrifolia L.*) which means "repel evil". Bamboo shoots (*Dendrocalamus asper*) which means "consensus or togetherness" and "fertility or happiness". White jasmine (*Jasminum sambac*) which means "purity". Magnolia champaca (*Michelia champaca L.*) and Chinese perfume plant (*Aglaia odorata Lour*) which means "honor". This variety of flora is found in various carved motifs placed inside and outside the buildings.

Keywords: Ornament, Flora, Wetland, Bubungan Tinggi, Gajah Baliku

Introduction

Rumah Bubungan Tinggi and Rumah Gajah Baliku are two of the twelve types of traditional banjar houses located in South Kalimantan, Indonesia. Of the twelve types of traditional banjar houses, only nine types have ornaments, namely: Rumah Bubungan Tinggi, Rumah Gajah Baliku, Rumah Gajah Manyusu, Rumah Balai laki, Rumah Balai Bini, Rumah Palimasan, Rumah Palimbangan, Rumah Joglo Banjar, and Banjar Traditional Mosque. A distinctive feature of these traditional houses is the variety of ornaments with various philosophical meanings. Ornamentation in Banjar traditional architecture is a work of art that is both physically valuable and contains certain meanings. Banjar traditional architecture and its ornaments are currently endangered because the people who built it have left and do not build them anymore.

Architecture greatly influences the environment and the environment also influences architecture. Traditional architecture is a form of architecture that adapts to the natural environment and local culture. Ornamentation is the medium used to express the natural and cultural environment, but today the natural and cultural environment of the Banjar people has changed a lot. Some endemic flora is no longer found, and some cultural activities have also begun to be abandoned. However, their forms and shapes are still imprinted on the architectural ornaments.

Rumah Bubungan Tinggi and Rumah Gajah Baliku, which are the objects of this research, are in the same location. Both are located at Teluk Selong Ulu RT. 03, Sungai Batang, West Martapura Sub-district, Banjar Regency, South Kalimantan 70617 (Fig. 1). These two traditional houses are almost 80% similar in shape (Fig. 2). The only difference between the two houses is the shape of the front roof, which extends to the front. Rumah Bubungan Tinggi has a *sindang langit* roof, while Rumah Baliku Gajah has a *perisai* roof. Both traditional houses are filled with ornaments on the front to the center of the building, as well as at the bottom to the end of the roof. The ornaments on Rumah Bubungan Tinggi and Rumah Baliku Gajah are strongly influenced by the surrounding environment, both the natural and the cultural environment.

Currently, there are several studies related to the ornaments in Banjar traditional architecture, but no studies yet identify the types of flora and fauna that inspire the motifs in Banjar traditional architecture ornaments. This article aims to reveal the types of flora and their meanings as ornaments in the traditional architecture of Rumah Bubungan Tinggi and Rumah Gajah Baliku in Teluk Selong Ulu Village, Martapura. Its objectives are as follows:

1. To enrich knowledge related to the endemic flora of South Kalimantan's wetlands which inspired the ornamentation of traditional Banjar houses.
2. To preserve Banjar traditional architecture ornaments that are becoming rare through this article.
3. To highlight the importance of endemic flora for the future of Banjar traditional architecture.



Fig. 1: Research Object Location

Source: author

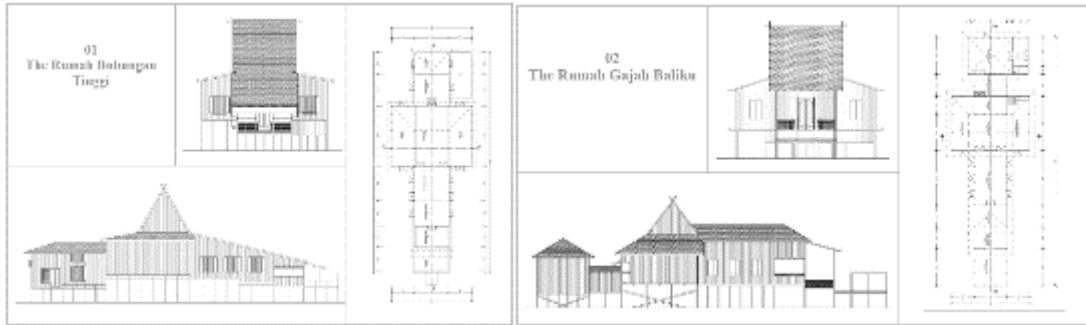


Fig. 2: The Rumah Bubungan Tinggi and The Rumah Gajah Baliku

Source: author

Theoretical Framework

The scope of this research relates to discussing the ideas of ornamentation in architecture. Sunarti (2023) states that the word ornament comes from the word '*ornere*' which means to decorate, and ornaments have become an integral part of architecture. Since the age of Vitruvius, ornament has become a serious subject of discussion, and the notion of ornamentation has undergone various changes in its functions and forms (Said, 2020). Sağlam (2014) thinks that ornamentation in architecture will strengthen the character and identity of architecture. Still, the use of ornamentation in architecture declined as the concepts of "beauty" and "meaning" developed into different categories in architectural design. According to Sah and Ezdesir (2021), an ornament shows the historical, expressing the personality of societies, and cultural values of the society in a certain era.

Riegl (1992) shows that ancient Egyptian culture was probably the first to add pure ornamentation to their buildings. They shaped their decorations inspired by Nature and papyrus. Sah and Ezdesir (2021) say that Mesopotamian artists generally used herbal, themed ornaments, lotus flowers, and opened daisy friezes made of buttons and flowers with composite tiles used for flooring. Jasprica and Dolina (2023) argue that the plants were selected for decorative and aesthetic reasons, as well as for their symbolic significance. This statement is slightly different from Clévenot's (2021) opinion which states that in Islamic teachings, plants are chosen because the decoration of living creatures (animals and humans) is not permitted.

According to Daud (1997), Banjar's traditional architecture is influenced by Islamic cultural values. Plant or flower motifs have long been a cornerstone of Islamic cultural and decorative values (Clévenot, 2000). However, Kamal, Gulzar and Farooq (2020) point out that the design of Islamic ornaments varied throughout the different regions because of cultural and social conditions, local (environmental) influence, availability of material, and temporal variation in techniques of individual motifs. This statement is the most relevant to this study.

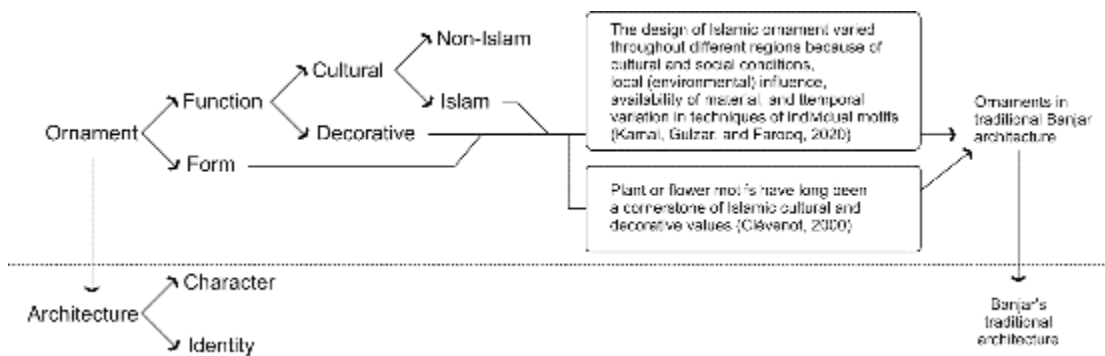


Fig. 3: the ideas of ornamentation in architecture and ornamentation in Banjar's traditional architecture

Source: Author

Review of Literature

Ornamentation in Banjar Traditional Architecture

This research examines the use of endemic floral ornaments in traditional Banjar architecture. There is one publication that discusses ornamentation in Banjar traditional Architecture, namely Anatomy of Carving in Banjar Traditional Architecture (Muchamad, 2008). This book reveals all types of ornamental inspiration in traditional Banjar architecture and their meaning but does not specifically indicate which parts of the ornament use the flora that has been identified.

However, Aufa (2016) has studied ornaments to explain the influence of the wetland environment on traditional Banjar architecture. She reveals all types of floral inspiration in traditional Banjar architecture and their meanings, but does not specifically indicate which parts of the ornament use the identified flora. She only mentions the types of flora used in these ornaments

On the contrary, Liritantri (2022) has conducted special research regarding Tawing Halat at the Bubungan Tinggi House. She has identified the role of Tawing Halat in the Bubungan Tinggi house as an interior element that depicts the cultural values that develop in the Banjar society. However, not all of the ornaments on the tawing halat can be identified.

Moreover, there are two studies related to ornaments in Banjar traditional Architecture conducted by researchers from a linguistics perspective; these are Hestiyana (2020) **who** analyzes the lexicon classification and social value function of traditional Banjar house ornaments, and Suryatin (2022) **who** describes the form and function of Rumah Bubungan Tinggi based on the socio-cultural of the language-speaking community.

Many scientific publications on Banjar Traditional Architecture have been published. Before 2000, the study of Banjar Traditional Architecture has been dominated by cultural observers who have reviewed it from a cultural perspective. For example, Saleh (1977) has studied Banjar Traditional Architecture in terms of the history of Rumah Bubungan Tinggi. It has been then continued by Alfani Daud on Islam and Banjar Society, including a study of Banjar traditional Architecture from a cultural perspective (Daud, 1997).

Furthermore, in 2001, there is a book was published about Traditional Banjar Architecture in South Kalimantan by Seman and Irhamna (2001). They discuss Banjar Traditional Architecture from an architectural point of view, but most of it still discusses it from a cultural perspective. Studies of Banjar traditional Architecture after 2000 have come into being partially such as studies related to Rumah Lanting (Dahlani, Faqih and Hayati, 2015; Rizqi, 2017); studies of Rumah Bubungan Tinggi (Muchamad, 2007;Aufa, 2008); studies of Rumah Palimbangan (Anhar, 2007; Wasita et al., 2021), and studies of Banjar Traditional Mosques (Aufa, 2012). Studies that discuss all types of Banjar traditional Architecture are found in the book titled "Inventory of Banjar Architecture" (Anhar, 2010).

All the studies are related to ornaments in Banjar traditional Architecture, but these studies do not specifically identify what flora or fauna inspire the form of the ornaments in question. Thus, more detailed research is needed in this regard.

Introduction to Banjar Traditional Architecture

Banjar traditional Architecture is a type of architecture found in the territory of the Banjar Kingdom, now part of the province of South Kalimantan, Indonesia. The Banjar Kingdom was established in 1520, became the Banjar Sultanate in 1526, and was abolished by the Dutch on June 11, 1860. (Marwoto, 2016). Banjar people have 10 types of Banjar traditional Architecture (Seman and Irhamna, 2001). Based on popular poetry in the Banjar community, the types of Banjar traditional architecture are differentiated based on the social status of the community (Bondan, 1953), namely: Rumah Bubungan Tinggi for the residence of the king and prince, Rumah Gajah Baliku and Rumah Gajah Manyusu for the residence of royalty (king's heirs), Rumah Balai Laki for the residence of the courtiers, ministers, and commanders of the king's bodyguards, Rumah Balai Bini for the residence of the daughter's king or female royalty, Rumah Palimasan for the residence of the treasurer, known as the gold and silver storage,

Rumah Palimbangan for the residence of rich merchants, Rumah Cacak Burung or Anjung Surung for the residence of the Banjar people, Rumah Tadah Alas for the residence of the people, and Rumah Joglo for the residence of the Chinese and their descendants. Besides these ten types, there are still 2 (two) more types of typical buildings found in the South Kalimantan area (Aufa, 2012), namely: Rumah Lanting which floats on the river, and Banjar Traditional Mosque as a place of worship for the Banjar community.



Fig. 4: Types of Banjar traditional Architecture

Source: Seman and Irhamna, 2001; Aufa, 2012; and Google Maps Photos, 2021

According to Seman and Irhamna (2001), characteristics of each Banjar traditional Architecture have different forms, but have relatively similar characteristics, namely:

1. Similarity in building form: The general plan form is rectangular (front to back), with *anjung*/wings (except for Palimasan, Palimbangan, Joglo and Lanting). On the plan and front facade, ornament placement is always symmetrical in the longitudinal lines. The dominant roof shape is gable with various variations.
2. Similarity of design principles: Some principles that are always used in Banjar traditional Architecture are odd numbers (doors, windows, trellises and stairs). There is a front staircase (*tangga hadapan*) and a back staircase (*tangga balakang*) where the number of steps is always odd numbers, namely five, seven (*pitu*) or nine (*sanga*). There are also only two doors (*lawang*), connecting the outside and inside; the front door (*lawang hadapan*) and the back door (*lawang balakang*) with a balanced position in the center.
3. Similarity in the type of building material in the form of ulin wood (*eusideroxylon zwageri*).
4. Similarity in structure and construction: Construction of the house involves a platform supported by several poles and sticks. In Banjar terms, a *tiang* or *tihang* is from the foundation to the base of the roof, while a *tongkat* or *tungkat* only reaches the base of the floor. The foundation uses *sunduk* and *kalang*. Construction of the joints uses pen system.
5. Similarities in spatial layout: Rooms found in Banjar traditional Architecture are *palatar*, *panampik* (*panampik basar/ambin sayup*, *panampik kacil*, and *panampik tengah*), *palidangan/ambin dalam*, *pedapuram (padu)* and *anjung* (except Palimasan and Palidangan). The organization of the rooms is linear from the front to the back according to the level of privacy. Tawing Halat is the boundary between *panampik basar (ambin sayup)* and *palidangan (ambin dalam)*.

Research Methods

This research focuses on traditional Banjar tribe house ornaments. It applies the interpretative qualitative analysis method with case studies as the strategies. This study does not aim to find the correct meaning, but rather to optimally interpret the form of ornament. This is based on many who view the object of study from various perspectives. This diversity of views will lead to a wealth of meaning, adding to the aesthetic quality, ethics, logic, and understanding of the meaning of the object in question (Ratna, 2004).

In conducting this study, two approaches have been taken, namely: an approach to the form, and an approach to mythology and community beliefs. This research step is as follows.

1. Observing and identifying

This stage begins with data collection. The data in question is the ornament in the case studies. The data collection process was carried out in three ways: direct observation, direct sketching, and photo documentation from several points of view with a camera for capturing closeup shots and a drone for capturing the ornaments that are in a high position. At the time of direct observation, a discussion of the object of study was also carried out and if anything was missed, it would be confirmed through documentation that had been taken.

2. Interpretation and Comparison

The shape or variety of motifs interpreted in this study are floral ornaments carved on the case studies. This interpretation process is carried out by conducting a comparison of forms. Conceptual studies are carried out with the help of information obtained from the results of the literature review process published in scientific articles, books, or other publications. The information that is being searched is related to the concept of floral in Banjar culture, and symbols that can be associated with floral ornaments. In the interpretation process, the process of tracing the ornaments was also carried out with the help of the Autodesk Sketchbook and CorelDraw applications. Thus, the final result obtained from this process is the identification of the flora that is being studied.

3. Interview and confirmation

Interviews and confirmations are conducted involving follow-up questions from previous discussions and are conducted in a conversation or discussion format. The interview was conducted with Mr. Nanang a Banjar ornament carver.

4. Compiling research conclusions.

The final step is to draw the overall meaning from the ornamentation of the two case studies. This will provide answers to the research questions asked.

Findings and the Discussion

Ornamentation on Rumah Bubungan Tinggi and Rumah Gajah Baliku

Ornamentation in Banjar traditional Architecture can be classified based on their position in the traditional house. Fig. 5 shows the position of ornaments on the Rumah Bubungan Tinggi, while Fig. 6 shows the ornaments on the Rumah Gajah Baliku. Additionally, the identification and interpretation of ornaments on the Rumah Bubungan Tinggi and Rumah Gajah Baliku can be seen in Fig. 7 to Fig. 12. All identified ornaments were confirmed by Mr. Nanang during an interview on Monday, September 11, 2023. His family is the only remaining family of ornament carvers in North Kuin. Two family members that still carving until now, namely Mr. Nanang and Mr. Padlan.

01 Rumah Bubungan Tinggi

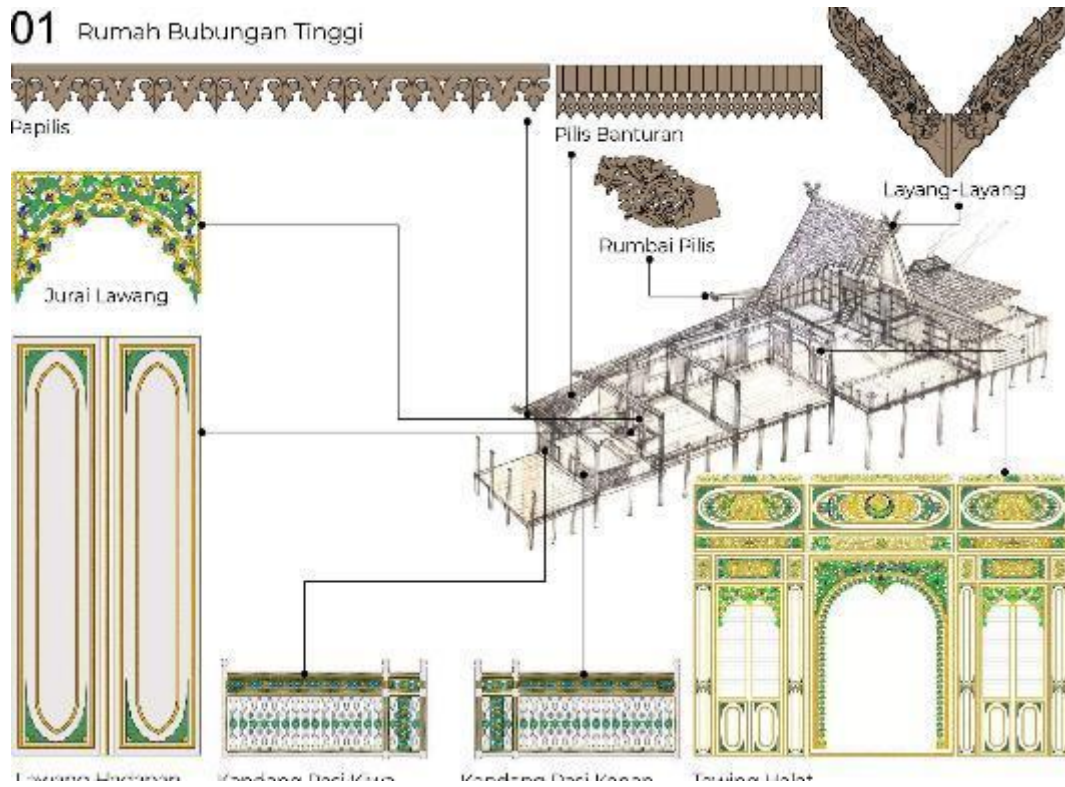


Fig. 5: Ornaments on the Rumah Bubungan Tinggi
Source: author

02 Rumah Gajah Baliku

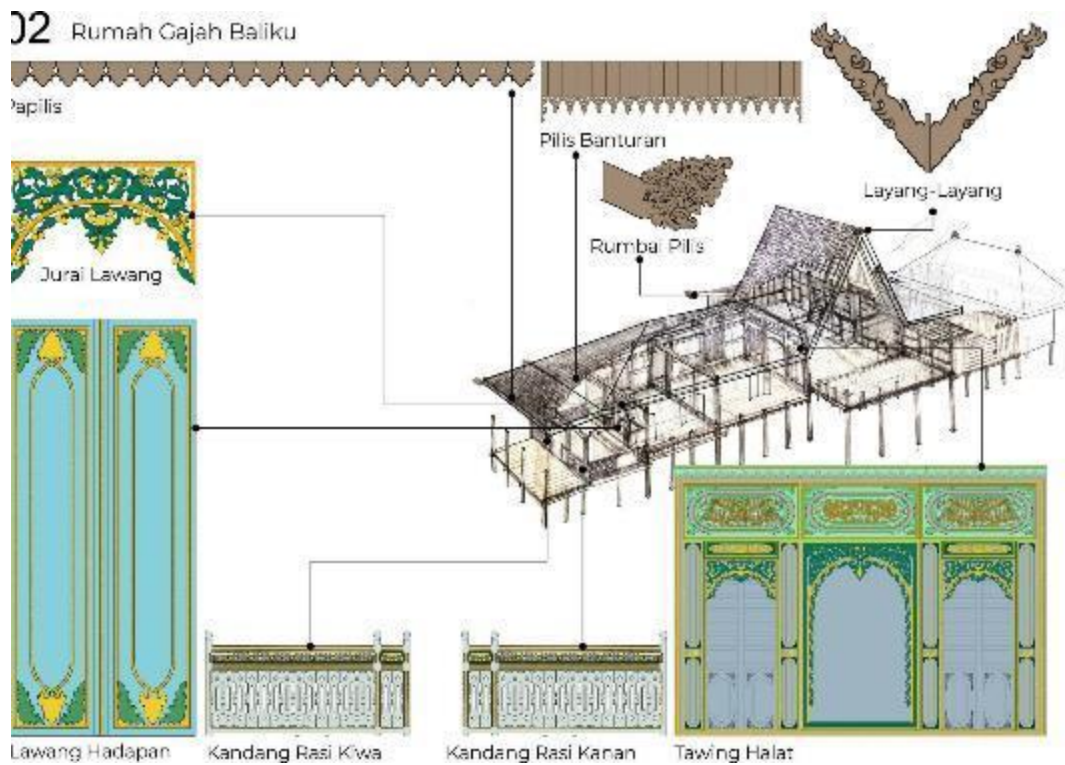


Fig. 6: Ornaments on the Rumah Gajah Baliku
Source: author

Ornamentation on *Pilis Banturan* or *Papilis*

Pilis Banturan or *Papilis* is a list plank with carved ornaments. According to Seman and Irhamna (2001), Muchamad (2008), and Hestiyana (2020), many motifs are used in *papilis* carving, including the motifs of *Rincung Gagatas*, *Pucuk Rabung* (bamboo shoots), *Tali Bapintal*, *Dadaunan*, *Kumbang Bagantung* (which is likened to flora), *Paku Alai*, *Kulat Karikit*, *Gagalangan*, *I-Itikan*, *Sarang Wanyi*, *Kambang Cangkih* (clove flowers), *Lotus*, and *Gigi Haruan*. Based on the interviews with Mr. Nanang on Monday, September 11, 2023, the ornaments used in *pilis* are usually in the form of betel leaves, bamboo shoots, and cloves. Specifically, for Rumah Bubungan Tinggi and Rumah Gajah Baliku Teluk Selong, the floral motifs used on the *pilis* are clove flowers and bamboo shoots.



Fig. 7: Ornaments on the Pilis or Papilis

Source: author

Seman and Irhamna (2001), Muchamad (2008), and Hestiyana (2020), Sari (2004), and Liritantri et al. (2022) point out that the meaning of clove flowers (*Syzygium aromaticum*) for Banjar people is "beneficial". clove flowers is one of the endemic plants of Kalimantan that has many benefits. According to Hakim (2015) and Batiha et al. (2020), clove flowers are a traditional spice that has been used for food preservation and possesses various pharmacological activities. Several reports have documented the analgesic, antioxidant, anticancer, antiseptic, anti-depressant, antispasmodic, anti-inflammatory, antiviral, antifungal, and antibacterial activity of eugenol against several pathogenic bacteria. clove flowers is also an obligatory spice in various cuisines in various regions in Indonesia, including as a spice ingredient in traditional Banjar cuisines, such as *masak habang*, *soto banjar*, *nasi samin*, *masak kecap khas banjar*, *selada banjar*, and *masak karih khas banjar*. Because of its proximity to people's daily lives, clove flowers are planted in home gardens and cultivated in clove plantations such as in the Piani Sub-district, Tapin Regency, Teluk Aru Village, and Teluk Kemuning Village in Laut Island, Kotabaru Islands.

Rabung or *rebung* is the young shoot of bamboo. Indonesians and Asians commonly utilize bamboo shoots as food ingredients. bamboo shoots are one of the vegetables that many people like because of their crunchy texture, sweet taste, and distinctive aroma. In South Kalimantan, bamboo shoots is used as a vegetable, such as *sayur umbut* served at weddings, a mixture in *sayur nangka*, and a mixture in *lontong banjar* soup. Bamboo shoots are one of the local foods of South Kalimantan that has the potential to be processed in the context of indigenous food diversification (Rachmadi, 2011).

Bamboo shoots are triangular with curved and straight lines on their surface. In general, within the triangle, there is one perpendicular line that is chained with curved lines leading to left and right. These curved lines form the pattern of the Bamboo shoots carving. In Banjar traditional Architecture ornaments, bamboo shoots mean "*rakat mufakat* or togetherness" and there are also those who interpret it as a symbol of "fertility and happiness" (Seman and Irhamna, 2001). The meaning of "*rakat mufakat*" is illustrated by the bamboo shoots that grow close to their mother, while the meaning of "fertility and happiness" is because the bamboo shoots are the initial phase of bamboo life.

1. Ornamentation on *Tatah Hujung Papilis or Rumbai Pilis*

According to Seman and Irhamna (2001), and Muchamad (2008), the carved ornaments on the *tatah hujung papilis or rumbai pilis* are usually animal motifs such as dragon characters or ivory hornbills that have been made to resemble floral forms. This is because Banjar culture has developed under the influence of Islam which prohibits animal forms. Neither of them mentions the specific plant species used, but only the application of stems, leaves, flowers, and fruits to the *rumbai pilis*. Based on the interviews with Mr. Nanang on Monday, September 11, 2023, the ornaments used in *rumbai pilis* are usually in the form of the head of a hornbill (which is likened to flora), *babulungan hayam jagau or rooster's comb* (which is likened to flora), and jasmine garden.

In the Rumah Bubungan Tinggi, the ornamental motif on the front and ridge of the *rumbai pilis* is the same, resembling the head of a hornbill, but in the *anjung* (center of the building) it uses the *Buntut Ayam Jagau* motif. At Rumah Gajah Baliku, the *rumbai pilis* on the front and ridge are also the same shape, resembling the head of a hornbill. However, the *anjung* part uses the *rampun bunga melati* motif. All of these faunal motifs are transformed to resemble the shape of the *kalakai barampun* plant.

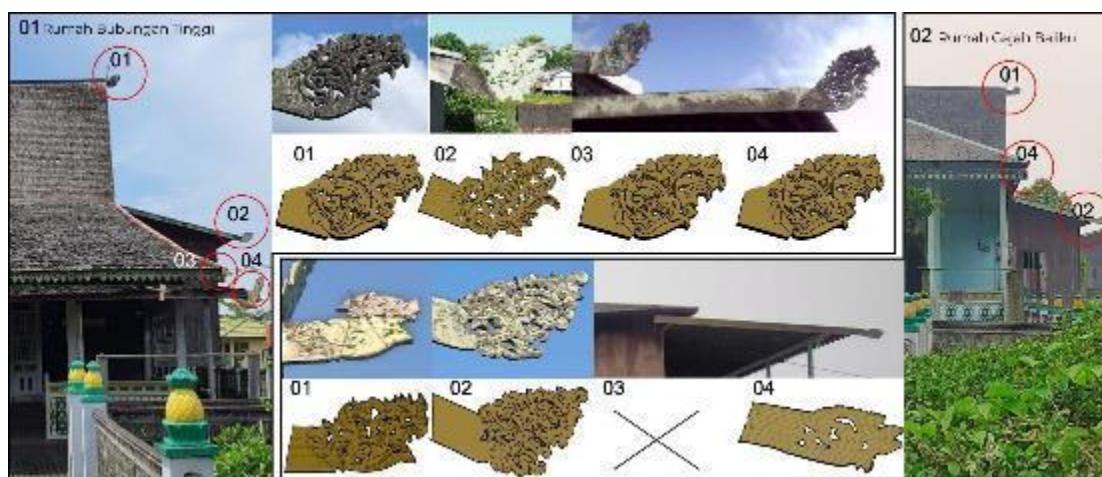


Fig. 8: Ornaments on the *Tatah Hujung Papilis or Rumbai Pilis*

Source: author

Kalakai (Stenochlaena palustris) is a fern or fern-like plant. *Kalakai* is a typical Kalimantan plant that has been used by the Banjar people as medicine and vegetables. This plant thrives in the soil of Kalimantan, especially in areas with peat soil. The meaning of *kalakai* for the Banjar people is "useful". According to Pandiangan et al. (2022), *kalakai* is reported to have various health benefits such as high fiber, antianemia, antioxidant, antidiabetic, antimicrobial activity, antioxidative function, and controlling blood sugar. The application of the *Kalakai* plant in Banjar traditional Architecture ornamentation is described as *kambang barampun*, so that the stem, branches, twigs and leaves are carved in one ornament. *Kambang barampun* also means "fertility" or lush life (Seman and Irhamna, 2001).

2. Ornamentation on the *Pilis Sampung*

The ornaments on the *pilis sampung* are rarely discussed in the study of Banjar traditional Architecture. This is because *pilis banturan*, *rumbai pilis*, and *pilis sampung* are considered the same. In the case of the Rumah Bubungan Tinggi in this study, the *pilis sampung* uses the *Kumbang Bagantung* motif which is shaped like a betel leaf. In the case of the Rumah Gajah Baliku, the motif used is in the form of *pucuk rabung*. Based on the interviews with Mr. Nanang on Monday, September 11, 2023, the ornaments used in *pilis* are usually in the form of betel leaves, bamboo shoots, and cloves.

Betel (*Piper betle L.*) means "repellent" because betel can be used as a medicinal ingredient (Muchamad, 2008). Betel has an important value in the culture of the Banjar people. Traditionally betel leaves are used for anti-inflammatory, antiseptic, antibacterial, stop bleeding, cough suppression, farting, stimulating salivation, preventing worms, relieving itching, and tranquilizing. The application of the Betel plant in the traditional banjar house ornament is in the form of leaves arranged in rows to decorate the *pilis*.



Fig. 9: Ornaments on *pilis samping*

Source: author

3. Ornamentation on *Kandang Rasi*

According to Seman and Irhamna (2001), and Muchamad (2008), *kandang rasi* functions as a security fence. The upper *lawang* is decorated with a variety of tendrils, while lattice is usually the same as the lattice motif found on *kandang rasi* in the front staircase. The motifs used are generally in the form of chess pieces, geometrics, *bogam melati*, *gagalan* (ronce bracelet), and various mixed creations of some of these motifs (Interview with Mr. Nanang on Monday, September 11, 2023). A simple *kandang rasi* is formed from wooden blocks arranged in rows to form a cage or crisscrossed to form *gagatas*. In the case of this research, the *kandang rasi* in both houses uses jasmine flower ornaments and *kambang dalam jambangan* (flowers in a vase) motifs. The *kambang* (flower) used is the jasmine flower.



Fig. 10: Ornaments on the *kandang rasi*

Source: author

White Jasmine (*Jasminum sambac*) is a plant that symbolizes Indonesian flora. White jasmine symbolizes "purity" both physically and mentally because jasmine flowers have white flower crowns and have a pleasant smell and the fragrance is favored by all circles. White jasmine is a plant that is generally planted in the yard. Jasmine's white flower color is white, star-shaped, smells very fragrant, and is often used in traditional ceremonies (Rafiek, 2015). White jasmine in this research object is applied to the *kandang rasi*, *tawing halat*, and *rumbai pilis* parts. White jasmine is depicted in the form of jasmine flowers, *kambang dalam jambangan* (flowers in a vase), and *barampun jasmine* or stems, branches, twigs, leaves, and flowers carved in one ornament.

4. Ornamentation on *layang-layang*

In the Rumah Bubungan Tinggi and Rumah Gajah Baliku, some ornaments decorate the top of the high ridge. This ornament is called *layang-layang*. According to Seman and Irhamna (2001), *layang-layang* are arranged in rows of five along the top of the ridge with carved motifs in the form of *paku alai* plants, *bogam*, spears or *keris*. In the case of this research,

the form represented on the *layang-layang* is the symbol of the hornbill which is shaped like a *kambang malayap* (creeping plant). The type of flora used is the creeping *paku alai* (Interview with Mr. Nanang on Monday, September 11, 2023).

Similar to *kalakai*, Seman and Irhamna (2001) point out that *paku alai* (*Asplenium tenerum*) in traditional Banjar ornaments also means "useful". This plant also thrives in the wetlands of South Kalimantan. Hence, it is close to the daily life of the Banjar people. Banjar people utilize this plant as a vegetable and food ingredient. *Paku alai* plant in both research objects is applied to the *layang-layang* part. *Paku alai* is depicted as an upwards *kambang malayap*, and thus resembles the shape of the wings of a hornbill in flight.

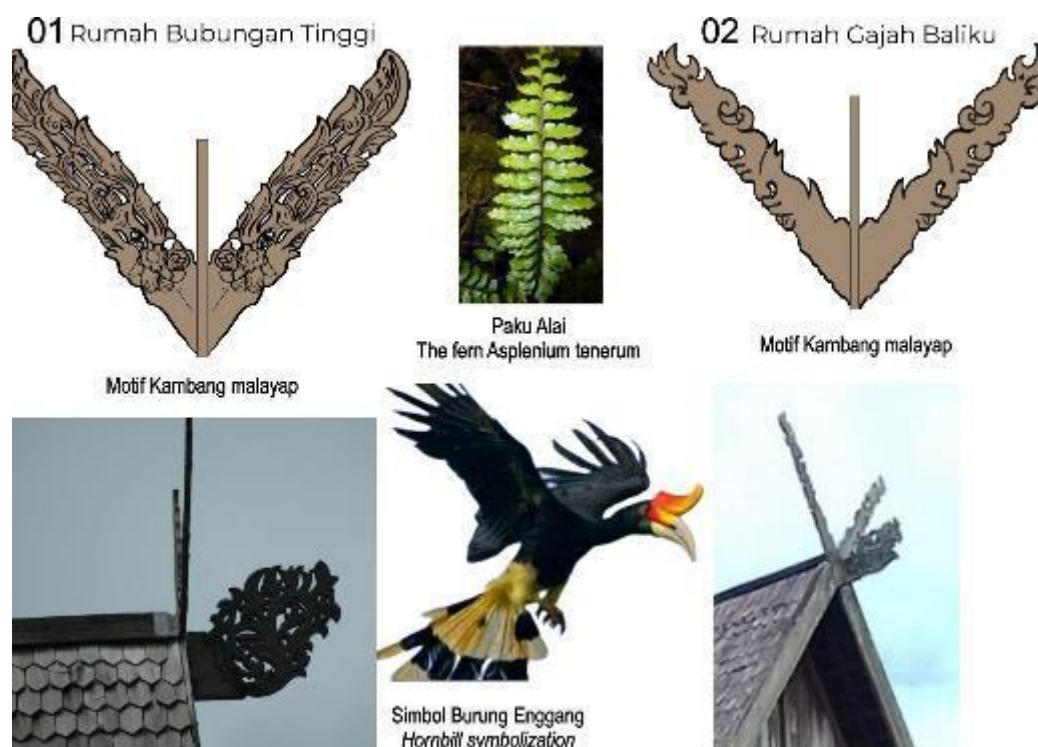


Fig. 11: Ornaments on the *layang-layang*

Source: author

5. Ornamentation on Lawang Hadapan

Lawang hadapan or the main door is located in the *palataran* division, precisely above *watun sambutan*. According to Seman and Irhamna (2001), and Muchamad (2008), *lawang hadapan* consists of two *daun lawang*, *jurai lawang*, and *dahi lawang*. *Daun lawang* always places the *tali bapintal* motif on the edge of the door. The *bapintal* rope on the inside is in the form of *bunder telur* or *hiris gagatas*. The four corners of the door are ornated with the *pancar matahari* motif and a combination of leaves, including the *jaruju* (*Acanthus ilicifolius*) leaf motif. The *jurai lawang* adorns the top of the semicircular or crescent-shaped *lawang* with a combination of *tali bapintal*, vines, flowers, and Arabic calligraphy. *Dahi lawang* is located above the rectangular *lawang* with ornamental motifs in the form of double Arabic calligraphy with composition from left to right and right to left.

According to the observations, the *lawang hadapan* in these two houses consists only of two doors (*lawang hadapan*) and two *jurai lawang*. The *lawang* are decorated with *tali bapintal* and on the four corners are *jaruju* leaf motifs combined with *pucuk rabung*. The *jurai lawang* uses the *bogam kambing culan* and *kambang melati barampun* motifs.



Fig. 12: Ornaments on the *lawang hadapan*

Source: author

The prickly *jaruju* (*Acanthus ilicifolius*) plant lives in swampy and lowland soils found around the residential lands of the Banjar people (Interview with Mr. Nanang on Monday, September 11, 2023). This plant is a shrub with many clumps. This plant can be used to protect oneself from the disturbance of certain animals. Thus, carvings with this motif are believed by the Banjar people to symbolize "*menolak bala*" or rejecting negative things (Suryatin et al. 2022). According to Arunita (2023), the *jaruju* plant belongs to the *Acanthus* family of plants used for traditional anticancer treatment. In both research objects, *jaruju* leaves as ornamentation are used in *lawang hadapan*. One door of the *lawang* is decorated with Jaruju leaves on the four corners of the door.

Kambang culan (*Aglaia odorata Lour*) symbolizes "*satria luhur*" and a symbol of "honor" (Seman and Irhamna, 2001). This plant is often planted in yards or grows wild in wetland areas that have enough sunlight. *Kambang culan* is also known as the *pacar cina* plant. According to Wijayakusuma (1994), *pacar cina* is effective in curing flatulence, difficulty swallowing, coughing, boils, and accelerating labor because it contains essential oils, alkaloids, and mineral salts. The application of the *kambang culan* plant in Banjar traditional house ornaments is described as *barampun*. Thus, the trunk, the branches, twigs, leaves, and the fruits are carved in one ornament.

6. Ornamentation on *Tawing Halat*

According to Seman and Irhamna (2001), Muchamad (2008), and Hestiyana (2020), *tawing halat* is very important as a dividing wall between the *panampik besar* (public area) and *palidangan* (private area). *Tawing halat* has a semi-permanent construction because it can be dismantled. The *tawing halat* wall has two doors on the right and left for access between the two rooms. Based on the interview with occupants of the house, when a celebratory event or *Wayang Banjar* (Banjar's puppet show) performance is held, the center of the *tawing halat* wall is opened. The king and his family watch the puppet show in its original form in the *palidangan* section, while guests watch the puppets in shadow form in the *panampik* section. *Tawing halat* is also considered the most interesting architectural element because it is highly decorative and colorful. According to Sari (2004), the more carvings or ornaments found on *tawing halat* symbolize the higher position of the owner. Various carving motifs such as calligraphic carvings, fruits, and plants are carved on *tawing halat* (Liritantri et al., 2022).

In the case of the *Rumah Bubungan Tinggi*, the carving motif in the center of the *tawing halat* is called the *bogam melati* motif (jasmine flower arrangement) with the lower end decorated with *cempaka/kanthil* flowers. This arrangement is similar to that used in the head decoration of Banjar bride. On the left and right side of *tawing halat* there is a *lawang* (door) which is decorated with *jurai lawang* with *kambang melati berampun* motif. These ornamental motifs were confirmed by Mr Nanang during an interview on Monday, September 11, 2023.

01 Rumah Bubungan Tinggi



Tawing Halat



Kambang Melati Barapun
Jasmine Garden



Tawing Halat



Kambang Melati Barapun
Jasmine Garden

02 Rumah Gajah Baliku



Tanaman Mengkudu
Noni Plant

Fig. 13: Ornaments on the Tawing Halat
Source: author

Meaning of jasmine has been explained previously in this article. As for *white cempaka* (*Michelia champaca* L.), it is believed to be a symbol of "honor" (Muchamad, 2008). *White cempaka* flowers, also known as *kanthil* flowers, have their beauty and philosophical value in the Banjar community. *White cempaka* adorns the yard of the house, becomes a decorative element in the *tawing halat* of the Banjar house, and also adorns the crown of the Banjar bride.

In the case of Rumah Gajah Baliku, the center of the *tawing halat* also uses *bogam melati motif* (jasmine flower arrangement). However, the crown uses *kambang barampun motif* from the *mengkudu/noni* plant as its decorative inspiration. On the left and right side of the *tawing halat*, there is a *lawang* (door) decorated with *jurai lawang* with *kambang melati berampun motif*. Thus, it can be concluded that jasmine plant and noni plant have inspired the

tawing halat of Rumah Gajah Baliku. These ornamental motifs were confirmed by Mr Nanang during an interview on Monday, September 11, 2023.

Mengkudu or noni plant (*Morinda citrifolia* L.) has the meaning of "menolak bala", because *mengkudu*/noni plant is useful for treating diseases (Semana and Irahmana, 2001). *Mengkudu*/noni plant is a tropical plant that has been used as food and *tatamba* (medicine). *Mengkudu*/noni plant is known to have many benefits for human health. According to Sari (2015), the benefits of noni fruit include antithrombotic, antioxidant, analgesic, anti-inflammatory, and xanthine oxidase inhibitor activity. Moreover, noni can also reduce blood pressure and vasodilation of blood vessels. The application of the *mengkudu*/noni plant in the traditional banjar house ornament is described as *barampun*. Thus, the stem, branches, twigs, leaves, and fruit are carved in one ornament.

Conclusions

Ornamentations in Banjar traditional Architecture do not only function as decoration but also have certain cultural values and meanings. The types of flora chosen to be applied to the ornaments are closely related to the daily life of the Banjar people. These endemic floras are also closely related to the Banjar people's belief in the good values that will be obtained by the occupants of the house. This research found ten types of wetland flora that served as inspiration for these two traditional houses, namely:

1. *Kambang cengkeh* or clove (*Syzygium aromaticum*), *paku alai* (*Asplenium tenerum*), and *kalakai* (*Stenochlaena palustris*) which means "beneficial".
2. *Sirih* or betel (*Piper betle* L.), *jaruju* (*Acanthus ilicifolius*), and *mengkudu* or noni plant (*Morinda citrifolia* L.) which means "to ward off misfortune",
3. *Pucuk rabung* (*Dendrocalamus asper*) which means "rakat mufakat or togetherness" and "fertility or happiness",
4. White jasmine (*Jasminum sambac*) which means "purity",
5. *White Cempaka* (*Michelia champaca* L.) and *kambang culan* (*Aglaia odorata* Lour) which means "honor".

This variety of flora is found in various carving motifs placed in various positions inside and outside the building. This article contributes to the preservation of the endemic flora that has an important value for the environment and wetland communities of South Kalimantan. Thereby, the art of ornamentation in traditional Banjar houses could also be preserved.

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