

Territorial Characteristics of the Tamping Room of the Buginese Traditional Houses: Insights from the Aristocrats Houses in Bone, South Sulawesi, Indonesia

Andi M. Akbar¹, Ananto Yudono², Ria Wikantari³ & Mochsen Sir⁴

University of Makassar, Indonesia

Email: Andiakbar.arch@gmail.com; Yudono69@gmail.com;

Wikantaria@yahoo.com; mohammadmsir@yahoo.co.id

Received	Accepted	Published
20.08.2024	22.12.2024	31.12.2024

<https://doi.org/10.61275/ISVSej-2024-11-12-08>

Abstract

Buginese traditional architecture is closely related to the history of the Buginese kingdom, where the City of Bone existed as the base of South Sulawesi in Indonesia. Interestingly, the traditional Buginese aristocrat house in Bone has been horizontally divided into three spaces: lontang ri'saliweng, lontang ri'tengah and lontang ri'laleng. Among these, the space of 'tamping' is a circulation path having a distinctive form connecting the entrance with the third chamber. It has a territorial characteristic which gives an expression of its own. Indeed, the territorial characteristics of the space of tamping can influence the characteristics of the traditional Buginese aristocrat house in Bone. As a national architectural heritage connecting the past and the future, this house type has not received sufficient attention. In this context, this study examines the tamping room of the Buginese traditional houses of the Aristocrats in Bone, South Sulawesi, Indonesia.

It employs a qualitative approach within a rationalistic paradigm. As a research methodology, it engages a literature study, observations, a preliminary survey and interviews to gather data.

The findings show that in this house, the spatial order is linear. It has a backward elongated shape with spaces of 'indo bola' located parallel to the main door. Its indo bola orientation faces towards the street. While the territorial characteristics limit and direct the people to the entrance, it marks the spatial separation of clear and unequivocal form of low and high floor differences. The physical territorial characteristics suggest that higher the tamping size, their aristocrats establish a higher level. This demonstrates that the territorial characteristics of spatial elements of this house could influence people's perceptions and restrict their movements.

Keywords: Territorial Characteristics, Tamping room, Buginese Aristocrat, Vernacular Houses, South Sulawesi, Indonesia.

Introduction

Buginese community in Bone has a unique culture. The inhabitation of the wooden houses built along the coast of Gulf in Bone, Sulawesi has traditions which also contribute to this culture. In other words, the traditional architecture of Buginese houses in the Bone regency of South Sulawesi has elements, functions and physical forms that depict the national culture. They continue to produce their own characteristics to date, through traditional practices.

Rapoport (1974) says that traditional architecture is an outcome of creativity, initiative, and a sense of humanness that produces human culture. It cannot be separated from the interactions and understanding between the natural physical environment and the ability of communities to form cultural cognitions. Similarly, the architecture of the traditional Buginese in Bone in South Sulawesi has risen from the environmental factors of place. This is an architecture that has grown along the development of the nation. It represents a way of life that is being developed in the area during a certain historical period.

In fact, the traditional architecture of the ethnic Buginese community in South Sulawesi is closely linked with the history of the kingdom in the past. There, the cities in Bone are located along the coast and in the center exist the Kingdom of Bajoe. Thus, the traditional houses generally face towards the ocean. The Soraja Petta Poggawa' Eyang palace is located in the city center of Bone. Interestingly, the way in which they exist can be related to the livelihoods and the local natural conditions.

At present, there are still many traditional Buginese aristocrat houses over 80-100 years old. Although generally the houses are very well maintained, there are also houses that have almost collapsed because they have been abandoned by their owners. As said, these aristocrats houses in Bone have unique characteristics. In them, the differences in the heights of the rooms produces symbolic meanings. They imply and separate the status of the occupants. In fact, such definitions express the different castes the occupants belong to. In this way, the Bugines culture defined by domestic architecture has philosophical foundations. So much so, only with the differences in the heights of the rooms, people could easily recognize the symbolic association of the caste of the owner of the house.

With such unique characteristics, the Buginese traditional house stands as a unique building, that articulates the territoriality of the house to produce social and cultural meanings. One of these is the 'tamping room' in the aristocrats houses. This is a special room the aristocrats create and make for their own self and families. As said, separating the room of the house to express the social status of the owner could do so in the 'tamping room'. Despite this complexity, there is limited knowledge in the society about the philosophical background of the Buginese houses. Moreover, there are also no significant research about the values of this tradition. This research therefore examines the symbolic meanings of the Buginese traditional houses. Its aim is to reveal the unique characteristics of the territory of the tamping room of the Buginese aristocrat house in Bone south Sulawesi. Its objectives are:

1. To establish the presence of philosophical meanings in the architecture and culture of the Buginese traditional architecture.
2. To identify the special characteristics of the Buginese traditional architecture.
3. To identify the meanings of the tamping room of the Aristocratic houses in Bone, South Sulawesi.
4. To lay a foundational framework for the study of the characteristics of territorial spatially in architecture.

Theoretical Framework

According to etymology, 'characteristics' is an English word, referring to unique aspects of any entity. In general, it refers to some aspect of a thing or a person the meaning of which as it exist in daily life makes it possible to identify one from another: In other words, it acts as a differentiator. Smardon (1986) points out that character or the specific nature of an object could make it recognized easily. Therefore, the word characteristic could be used to determine or make some descriptions about the physical or non-physical aspects of a thing, a person or an entity. However, it depends on the content or the value of the object.

In terms of the characteristics in architecture, as same as for any other object or a person, it is also a component that establishes the identity of the building and the space. Indeed, as Granham (1985) points out, it could be found in the physical features and appearance, as well as the observable activities and functions with meanings and symbols. One of the questions this investigation poses is if territoriality is a characteristic.

Territoriality

According to general meanings, territoriality arises from a boundary established by a living organism. It is determined by the territory necessary to establish its presence, and to defend it if necessary, especially if there is a possibility of intervention of aggression by others. Porteous (1977) has proposed the concept, originally developing it from the idea of 'territory' referring to an area of a space defined by a living organism except a human being. In fact, territoriality is an individual or group relationship with a physical setting, which is characterized by a sense of belonging and efforts to control the use of undesirable interactions through the placement of defensive mechanism and the linkages. Brower (1976) points out that in reality, characteristics communicate aspects such as territoriality by the symbols associated with a place. A sense of control is defined by the mechanism to set through the boundary between a person and the others to declare that place is 'personalized' by the owner. Altman (1975) adds to this and says that the ownership of the individual or the group produces signs of the place or the sign of self. The ownership could be physical or non-physical; concrete or symbolized.

Territoriality thus is not a physical characteristic of the space but is emanated from that space either through physical means or non-physical means. They are present their either with the presence or absence of the person, but exhibited by the characteristics.

Form, Function and Expression of Space

Theories show that products could be identified in terms of three dimensions, such as a product of a culture, contribution to cultural development, and the values of the personal and interpersonal aspects of the design. At the same time, the functions and expressions of forms in space manifest as physical phenomenon that offer opportunities to be diverse. They emerge as a result of the public response to the differences in the physical environments, background, social and cultural aspects and the economy. Thus, to be able to understand residential space as a physical phenomenon, it becomes clear that the cultural character of the views and values of the local community must be explored and discovered.

In fact, the similarities and cultural differences could be assessed and marked by the elements of the cultural systems summarized in three states as follows:

1. Cultural system: This is a form of the complexity of ideas, norms and values.
2. Social system: This is a form of activity pattern of human behavior in society.
3. Physical system: This is the visible form of objects that human beings create.

However, art has the most concrete properties, palpable, observed, and documented. This is also called physical culture. All forms are social entities. That is, according to Koentjaraningrat (1990) architecture is a part of the cultural elements in any environment. The systems influence each other and establish a balance. Thus, if one system changes, it will affect the other systems. Lynch (1981) points out that the system will form the unity of characteristics or traits that can be recognized. Moreover Habraken (1978) assessing the overall image characteristics of buildings says that a unified system consists of the following:

1. Spatial system or the association of organizations with the configuration space, layout, space pattern, orientation, and the hierarchy of space.
2. Physical system: This relates to the construction and materials used by the structure framing the space, consisting of a roof, floor, walls, and so on.
3. Stylistic system: This is unified in the expression of form of the composition of the elements of the room, layout component, decoration, both located in the space of the inside room moreover the outer.

As can be seen, these theoretical ideas are helpful in examining the philosophical meanings in the architecture and culture of the Buginese traditional architecture. They facilitate identifying the special characteristics of the Buginese traditional architecture in order to recognize the meanings of the tamping room of the Aristocratic houses in Bone, South Sulawesi.

Research Methodology

This research employs a qualitative research methodology within the rationalistic paradigm of research. It engages case study as a method with a number of data gathering techniques employed to collect data and information. The research examines Buginese traditional architecture in general but focuses on the tamping room of the traditional Buginese house in Bone. It surveys houses still in a good condition and are inhabited. The chosen house as the case study is a traditional house seen as the original house of the Buginese aristocrat in Bone. This selection is based on the criteria that the structure and the shape of the building has not experienced any significant changes and that the elements remain in the original form.

There are three sources of data:

1. Verbal information: Information was gathered in the form of explanations obtained during the interviews conducted with the traditional Buginese aristocrat residents and the leaders of the community.
2. Textual information: Information was derived from the print media in the form of literature or writing related to the focus and theme of the research.
3. Direct observations: some of the information were gathered in a survey that involved field studies where the first author researcher who carried out data collection visited the places, produced visual recordings, and other information.

However, the main instrument of this study is the first author researcher himself with his background being used to gather information and interpret textual and verbal symbolic meanings that exist on the object of research. In addition, he who carried out data collection, was also equipped with tools such as stationary, a handy cam, and measuring instruments.

Research Tasks

1. Preparation: This involved examining the theoretical ideas and gathering preliminary information about the location based on exiting literature.
2. Preliminary survey: This involved the establishment of the research focus and the area of study to establish where the investigation is to be carried out, and to determine the case of studies by taking pictures and making sketches to recognize the exiting setting. From the survey the research problem is formulated.
3. Interviews: Interviews were conducted with the owners occupying the houses, the leader of the community as well as the local residents to identify the case study.
4. Data gathering: This involved collecting facts and information.
5. Analysis: The data was analyzed based on the theoretical framework looking at the empirical facts in the field; analysis is performed across the diversity of the tamping rooms of the traditional houses of the Buginese aristocrat in Bone, selected as the case study. The findings are discussed and compared using the theories related to the study. In more specific terms, findings of the research related to the characteristics of territoriality in the tamping room of the traditional houses of nobility were identified.
6. Deriving conclusions and recommendation: Analysis was summarized to derive the conclusions, which were findings substantiated by evidence. From these, the recommendations intended for future research as well as for the local government, scientists and the practitioners were formulated.
7. Ascertaining weaknesses of the research: This involved a self-reflection of how the research was carried out and where the deficiencies and difficulties were encountered that would have affected the findings.

Research Location

The location was the largest base area in the Bone regency where the Buginese community lives in South Sulawesi. Pelras (2006) has pointed out where once the main base of the largest of Buginese Empire existed in Bone.

Findings

The traditional houses of Buginese Bone in South Sulawesi can be differentiated based on the social status of the people occupying the houses. For example, the house of Saoraja' E means a large house which can be occupied only by the King, the royal family or the aristocrats. Bola is a house occupied by the common people. The architectural types of both of these houses are the same as the wooden house, where the floor has a certain height from the ground and the space is rectangular. There are also similarities in the shape and form of both the houses.

The significant difference in the houses which is saoraja'E is the shape and the fact that the size is bigger. It also has poles. In general, the platform roof of the Buginese houses are commonly called 'the roof' by the villagers, and the cover of the chamber is called Rakkeang which is the space at the Buginese houses roof. It is usually called timpa' laja. The shape and the arrangement could be a multistage, in accordance with the social strata of the occupant.

The Buginese aristocrats houses in Bone have their own identity, when compared to the other wooden house of the aristocrats of other ethnic communities present on the coast of the other islands in Indonesia. The unique design usually extends to the rear with the extra spaces in the front. They are mostly called lego-lego and the extra spaces behind the main building indo bola are named dapureng.

Various unique features added to the traditional Buginese aristocrat houses in Bone show their social status. The most characteristic feature of the exterior of the aristocrat Buginese houses in Bone have been named Timpa laja. That is the amount of board composition that seals the front room on the roof of the Buginese house called Rakkeang. The characteristics of the interior in Buginese aristocrat house is called Tamping, which is the kind of circulation part on the side of the house or in the middle of the main building.

Here the floor is lower than the floor of Indo bola or the kind of corridor after the entrance to the house. When the dapureng room is coherent with the Indo bola, then it's the end of the tamping. If there are other additional rooms, with more complex designs, the rectangular shape room is the archetypal Tamping room.

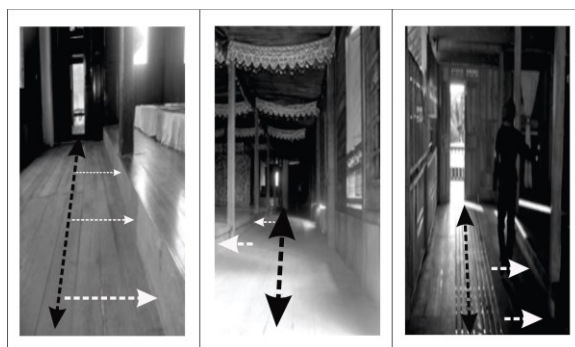


Fig. 1: Tamping space in the traditional Buginese house in Bone

Source: Author, 2016

From the information obtained, it is clear that Buginese architecture has a tradition in receiving guests often into the houses. For this, there is a system at the reception area. The aristocrats and their families take the first steps or the up-line of the house, while the guests or common civilization known as 'ata' are placed at the lower line or the area down the house. This happens in the area called the Tamping which is the lowest part of the floor and a circulation form where people usually pass around in the house. The location is allows access from the main door to the rooms until the last room (dapureng) or the extra room of the main building (indo bola).

The system of construction of the tamping floor usually involves arranged rare boards. Then, it looks like a space created from the compositions of the boards. During the era of the Kingdom of Bone in the past, there has been a tamping room in the traditional houses which have been used to receive the guests from the common people or the servants (ata). They cannot be allowed to take the higher upstage into the house (watampola). That is the symbol of the social status of the traditional aristocrat among the houses of the Buginese society; In other words, it establishes that the aristocrat (arung) stands above the common people (ata). However, this practice n more exists.

As can be seen, the physical form of the traditional house of the Buginese society is very strongly influenced by the prevailing social stratification in the society; this understanding is based on the Lontara Sure La Galigo where Tomanurung teaches the constitutional understanding which comes from the sky, as the Dewata Seuwae to reign on the earth. It is believed that this is where the power was handed down by Dewata to the human beings through the King as the representative of the God. However, the philosophical cosmology transfers the same views on the concept of the house. The shapes, dimensions and the layout of the rooms is still influenced by the classification of the social strata in Bugines Bone community, where Nature in the views of the Bugines society consists of three sections vertically described as the up, the middle, and the underworld.

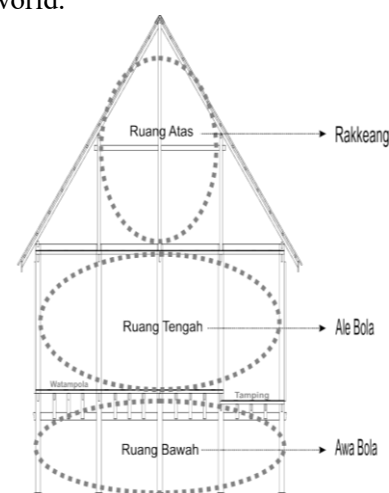


Fig. 02: The concept of vertical room arrangement of traditional house
Source: Author, 2016

The Traditional Aristocrat of Bugines House in South Sulawesi

In Sure Galigo, it is found that some particulars adduced to world for the Buginese have been told as myth to Manurung. It means that the first human on earth came in the kingdom named Soukotta. In fact, it also becomes a mirror of the society's view of the Buginese in terms of the concept of house. However, it is not only an external factor used merely as a mean of protection against Nature, it also requires a unity of life and spiritual values. According to Mattulada (1982), it could be suggested as a safety indication in living in the world to avoid disaster. Mukhlis Paeni (1987) says that Soukotta, is not only a Kingdom or the residence of Batara Guru as the first human among the Buginese legend but also is a depiction of the universe from microcosms. Indeed, it is the basis of the traditional architecture of Buginese house.

Moreover, for the residents, it is also a microcosm; the house divided into three vertical arrangements. They are as follows:

1. Upstairs room (Rakkeang): this is a Holy room, the function of it is to imply things were is very exalted,
2. Middle room (Ale Bola): This is a daily activity room for socializing; in general, it is called the main building.
3. Downstairs room (Awa Bola): This is an animal cage space, the tools storage, or relaxing room.

Beside these, the layout of the main building of the Buginese traditional house is also horizontally differentiated. There is Lontang/space which is the distance between the poles in a room of the Buginese house. The shapes of the Lontangs differ between the aristocrat and the common people and the differences lies in the 'langes' of the room. For the king, it is 9 slots, for the aristocrat, it is 4 until 7 slots, and for the common people or servant (ata) they could not have even 3 slots. The spatial arrangement of the Alle Bola consists of three zones as follows:

1. Front room (Lontang Risaliweng): the function is to receive the guests, the bedroom of the guests, meeting room, and a bunk of corpse.
2. Middle room (Lontang Ritengngah): is the bedroom for the King and his family. The family activities also take place in this room such as dining , and delivery room for family members.
3. Behind room (Lontang Rilaleng): This this a room for the girls and the elders.

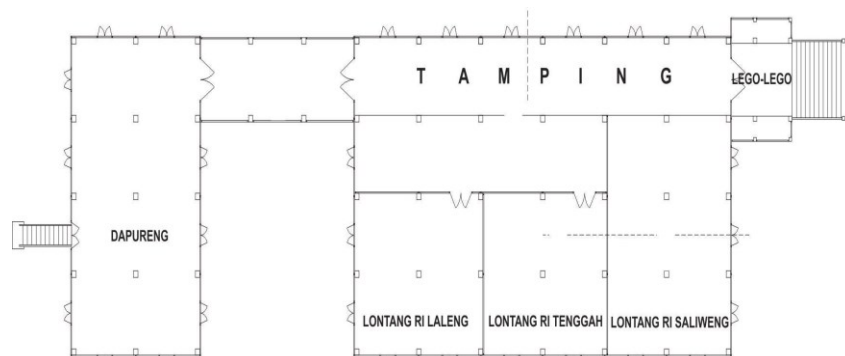


Fig. 03: the mass configuration of space in the traditional of Buginese house
Source: Author, 2016

Spatial System of the Tamping Room

Generally, the tamping room extends from the entrance to the rear space in a linear fashion leading to the rooms in the main building of the house (indo bola). The setting of the tamping room is similar to the rooms of the traditional Buginese house in Bone. It consists of lontang ri saliweng, lontang ri tenggah and lontang ri laleng. The territorial characteristic of the spatial privacy is a symbol of a room in the aristocrat house in order to restrict the entry of people. The tamping room is therefore formed deliberately to extend to the rear. Thus, it could be protected easily and maintained by all the family members in the main building. In other words, it cannot be entered by a stranger except by the family members.

The layout of the tamping room ends at the main door of Indo bola. The territorial characteristic is influenced only by the function of circulation after the entrance. The shape is linear with the Indo bola having a larger size. It symbolizes the status of the owner of the tamping room. During the field studies, it was found that the larger, the size of the tamping room, the higher status of the aristocrat or the house owner. This is indeed the manifestation of the symbolic characteristics of the territoriality of the Buginese traditional house in Bone. Here, the owners want to show the greatness of the aristocrat in their territory.

The orientation of tamping room in traditional Buginese aristocrat house in Bone, generally follows the orientation of Indo bola that is facing towards the street. It is marked by the main door as the entrance of the tamping room. Generally, they are aligned straight with the tamping room. The characteristics of territorial orientation space of tamping room is directed and selected by the people living in. It is solely influenced by the location of the main door as the entrance or achievement to tamping space and not focused on one direction of the wind such as North, South, East or West, because Buginese aristocrats view that all the directions in are spiritual. This concept is in accordance with the philosophy of sulapa Eppana Ogi'E who thinks that the universe is composed of four terms of winds. Thus, the linear tamping space generally follows the direction of the main building of the house.

As mentioned, the hierarchy of the tamping room in the traditional Buginese aristocrat house is characterized by the differences of high and low floors with spaces such as Watampola and beside it the Alliri (pole) and the Pallawa tenggah. It serves as a room divider of the reception with a private room Indo Bola at the end. The territorial characteristic is a symbol of power in the house that deliberately allows the owner to create borders that are passable and occupied by anyone who enter into his house. While Lontang - the existing floor in Indo bola is higher than the floor of the tamping room, a sense of hierarchy is contained in the concept of duality underlying the house. This distinguishes between two opposite characteristics such as high and low as well as clean and dirty. The spatial separation of tamping with watampola is strictly a symbol of authority as well as the award for meeting the needs of its occupants privacy. It would limit the communication with the guests if the group of 'ata' enter his house. This is because the ancient Buginese aristocrats assume that the tamping room is the space of territorial boundary for the people who have a low social level.

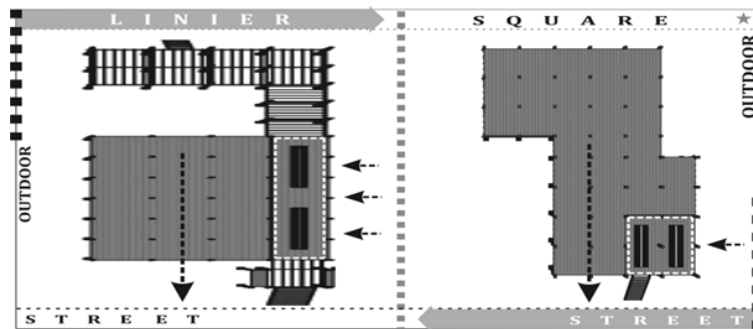


Fig. 04: Spatial systems of tamping
Source: Authors, 2016

Physical Systems of the Tamping Room

The spatial structure of the tamping room is rectangular. This is created by the tamping room forming a pattern that extends rearward and generally up to the dapureng room (kitchen) behind the Indo bola. The concept arises from the spatial habits of the Buginese aristocrat who live with others of close kinship. This is because generally, people living in the house does not just consist of a nuclear family. It is also occupied by relatives of lesser status as well as the servants of the aristocrat. As an architectural space, it is constituted of a large stretch of module structures that sustain the long tamping room. This is because the spatial pattern of a tamping room is generally linear with the body of the house or Indo Bola. In this connection, Ronald (1993) says that the power of the traditional house building dimensions express, the character of the house owner in the form, structure and construction as well as the type of materials used.

The wooden construction system of the floor board of tamping room uses the concept of Mappasituppu (accumulate). In other words, the floor boards are piled on beams of tinebba, which rest on the beams aratang, while beneath the beam aratang, there are beams pattolo riawa and pattolo riawa alliri.

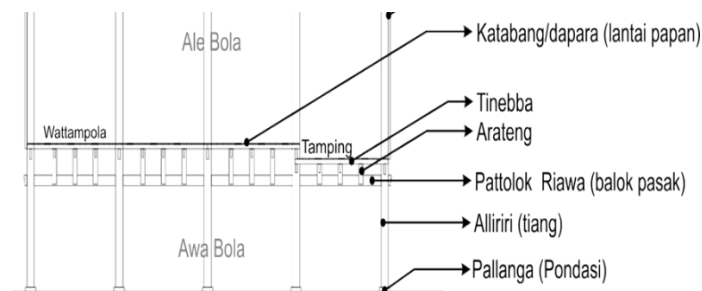


Fig. 05: Physical System of the Tamping Space
Source: Authors, 2016

Elements of the Tamping Room

The high and low floors of the tamping room located lower than the floor of watampola, are the elements of a tamping room. This is most prominent not only as a symbol of nobility but as a characteristic of territorial distinction and separation between the high and the low. It is very related to the degree of social status of the home owners: the higher the floor of watampola in the tamping room of the floor, the higher the social status of the home owners.

Pallawa Tenggara or the two poles of a house (alliri) are frequently encountered in Buginese aristocrat houses in Bone. They are located in the midst of the space between the fronts of the tamping rear. Tenggara Pallawa contributes to the territorial characteristics since they expressly limit the movement of guests who are in the house.

From the information obtained in the field, it was noted that in the days of the empire, it is strictly prohibited to pass the Pallawa Tenggara, if there are guests or who have no blood relationship with the owner of the house. If this is violated, the intruders would be punished. In fact, the home owners can even kill the person. This idea is solely related to siri (shame) signifying this as an act of violating the privacy of the room. Therefore, Pallawa Tenggara is not only a construction pole of the house but is also related to the symbolic expression of being an aristocratic. It is believed that the greater the aliri used as Pallawa Tenggara, the higher of the status of the aristocrat in their social environment. This is due to the fact that the wooden poles are great, long and strong and exist intact through the living room and up to the room of Rakkeang. Creating tamping rooms this way is extremely difficult because it takes a large tree trunk to make one pole (alliri). It mentioned that such a tree can be acquired or owned by only a King or someone with the royal connections at that time. Ronald (1993) points out that in line with the categorization of physical elements in the traditional house nobility is manifested in the house building as same as power and strength of the human body is a reflection of the character of the person himself.

Often, the tamping floor is made of boards that are narrow, installed with little gaps in between so that there is space between the floor boards enable one to see below the tamping room. It is not only as a space to throw dirt down after sweeping clean the house but provides the spaces to enable circulation of air inside the house. In fact, in the past, the tamping room with a floor that has a spaces helped washing the corpses if someone died.



Fig. 06: Elements of tamping rooms

Source: Author, 2016

The Process of Acculturation: Architecture of the Tamping Room

Notably, modern developments have brought changes in the forms and functions of the tamping room. The layouts have adapted to modern life while the influence of modern architecture has adapted the local traditional architecture and the traditional houses. Research has found some cases of tamping rooms in former of aristocrat house with differences in floor heights of the space of watampola characteristically distinguishing territorial privacy of Buginese aristocrat house in different ways. The entry of these new cultures make it difficult to be reflected in the architecture the way they used to be. In fact, it is easy to lose the original proportions of the tamping room.

Throughout the colonial era, developments of the traditional architecture and especially the tamping rooms inherited from the kings of the Bugisnes community stagnated. Indeed, even many of them do not have tamping rooms anymore. Nevertheless, new developments have occurred when the government launched a program of cultural tourism promoting traditional houses in these areas. The development of science and technology have also influenced the function and form of tamping rooms, with modern patterns that characterize the lives of the contemporary Bugisne aristocrats throughout the region. In fact, it is not only happening in the Bone regency but all around the South Sulawesi province.

In the opinions of the people, the difference in floor height between "tamping" and watampola are not created arbitrarily but for the reason of upholding the values of propriety. It is also not for the reasons of expressing different levels of social status. In the modern world, people are increasingly leaving the issues of aristocrats and differences in social status. Therefore, the tamping room is no longer seen as being reserved for lowly people only or for those of lower social classes. Indeed, the elements of "tamping" is seen as part of the unique characteristics and adds to the beauty of the form of the house. Thus the embodiment of traditional Bugisne modern houses turn out to be accepted by the social life of the contemporary communities.

The architecture that occurs in the spaces of tamping in the traditional houses of the Bugisne community in Bone can be classified as an acculturation process. Acculturation according to Koentjaraningrat (1990) is a social process that occurs when a group of people with a particular culture are confronted with elements of a modern or foreign culture to such an extent that the elements of the modern culture could eventually be accepted into their own culture without causing loss of cultural identity itself. The process of acculturation of modern values with traditional values in tamping room is not expected to eliminate the identity and value of the status of the aristocrat owners in the Bugisne traditional houses. Gradually they are expected to increase towards the improvement of Bugisne culture manifested itself on its traditional architecture. That is why the existence of space in traditional houses of tamping in Bugisne nobility is still relevant to the communities. The Modern elements contained in the space of traditional aristocratic house of Bugisne tamping room of Bone regency in South Sulawesi are expected to be the added value that ensures the continuity of the traditional architecture of the Bugisne house in the future.

Conclusions

This examination of the territorial characteristics of the traditional tamping room at the aristocrat Bugisne house in Bone regency in South Sulawesi concludes that:

- 1) In terms of the characteristics of territorial spatially, the shape of tamping room extends lengthwise towards the linear spaces of Indo Bola. The characteristics of territoriality is a symbol of privacy that was deliberately set up to be protected and maintained by all the members of the family living inside the main building of the house and not to be crossed or entered by Random persons except members of the family. It is located parallel to the main entrance door to Indo Bola.
- 2) The territorial characteristic is influenced solely by the functional factors as the circulation after the main door, while the tamping is shaped linear with Indo Bola. It is rectangular. The larger the size of the tamping room, higher the status of nobility of the house owner. It is the symbolic embodiment of the characteristics in territorial space of Bugisne aristocrats in Bone who wanted to show the greatness of the aristocrat in their region.
- 3) The orientation of the tamping room follows the spatial orientation of Indo Bola by facing towards the road, marked by the main door as driveways of tamping space. The territorial characteristics direct and collect those who enter. This concept is in accordance with sulapa Eppana Ogi'E philosophy which considers the universe being composed of four terms of winds. The hierarchy of the spatial separation of tamping marks a very clear definition in the form of high-low difference with a floor space of watampola Pallawa tengah beside it. It serves as a room divider of the reception

articulating privacy of the chamber. This is a hierarchical concept of duality in a traditional Buginese aristocratic house which distinguishes two opposite things. It is a symbol of authority as well as an award for the fulfillment of its occupant's privacy that would limit communication with the guests entering their houses.

- 4) Physical systems of tamping room, involve a module structure with length and width are not being the same. It is because the pattern extends rearwards and generally ends up in the room of dapureng which responds to a form of Buginese nobility habits. They live with others of close kinship. Thus, generally, people living in such houses do not only consist of the nuclear family alone, but also are occupied by lesser relatives and servants.
- 5) The most prominent aspect of tamping is the difference in floor heights as a symbol of territorial separation between the characteristics of the high to the low levels. The higher distance between the floor of watampola to the tamping room, the higher the social status of the home owners. The Pallawa Tengah territorial characteristics expressly limit the movement of guests who are in the house.
- 6) The construction of the structural floor of the tamping room system board uses the concept Mappasituppu. It is usually made of planks to appear having spaces between the floor boards in order to enable seeing the room below tamping. It is not only as a place to throw dirt down after the sweeping clean the house but acts as the spaces to enable circulation of air inside the house.

This research recognizes that while it has provided some insights into the physical social and symbolic aspects of tamping rooms in the aristocrats houses in Bone in South Sulawesi, there are some drawbacks. Some of them are as follows.

- 1) This research examined only a limited number of houses. It is suggested that future studies look at a wider range of them.
- 2) The findings of this study identified the main characteristics and how the territorial space of tamping in the traditional Buginese aristocrat in Bone South Sulawesi, house exists. However, it did not delve into the formation process of the architecture of the traditional Buginese houses. Future studies should also explore and examine in more depth these aspects in order to share their experiences with the architects to plan a work of architecture who care about the surrounding environment and lift the values of local traditions.
- 3) There is a lot of wisdom among the people in the vernacular regions from whom we can learn how to make adjustments so that the values of local traditional architecture will not lose the identity. Finally, it is suggested that by studying the architecture of traditional Buginese aristocrat house, the architects can determine the approaches to design developments in these areas in the future.

References

- Schefold, Reimer and Peter J.M. Nas., ed, Indonesia Houses; Tradition and Transformation in Vernacular Architecture. Netherlands: KITLV Press, 2003.
- Salim, Muhammad (2006) Transliterasi dan Terjemahan Lontarak Attoriolong. Ujung Pandang: Departemen Pendidikan dan Kebudayaan,
- Ronald, Arya (1993) Ciri-ciri Karya Budaya di Balik Tabir Keagungan Rumah Jawa, Yogyakarta: Uneversitas Atmajaya,
- Rapoport, Amos (1974) Hause Form and Culture, New Jersey: Prentice Hall, Inc.
- Pelras, Christian (2006) Manusia Bugis. Jakarta: Forum Jakarta-Paris Ecole Francaise d'Extreme-Orient,.
- Latoa, (1995) Lukisan Analitis terhadap Antropologi Politik Orang Bugis. Ujung Pandang: Hasanuddin University Press,.
- Muhammad, Amin (1990) Data, Bentuk Rumah Bugis-Makassar, Ujung Pandang: Depdikbud.
- Muhadjir, Noeng (1997) Metodologi Penelitian Kualitatif, Yogyakarta: Rake Sarasih,.

- Mattulada, (1997) *Kebudayaan Bugis-Makassar, dalam Koentjaraningrat. Manusia dan Kebudayaan di Indonesia*. Jakarta: Djambatan.
- Mappangara, Suriadi (2004) *Ensiklopedia Sejarah Sulawesi Selatan sampai Tahun*. Makassar: Dinas Kebudayaan dan Pariwisata Provinsi Sulawesi Selatan,.
- Laurens, J.M. (2004) *Arsitektur dan Perilaku Manusia*, Grasindo, Surabaya,.
- Lewcock, Ronald dan Gerald Brans (1980) *The Boats as an Architectural Symbol*, dalam Paul Oliver (ed) *Shelter, Sign, and Symbol*. New York: The Overlock Press,.
- Koolhof, Sirtjo (1995) *Pengantar/Pendahuluan dalam I La Galigo, Jilid I* Jakarta: Djambatan,.
- Koentjaraningrat (1990) *Pengantar Ilmu Antropologi*, Jakarta: Rineka Cipta,.
- Koentjaraningrat (2004) *Kebudayaan, Mentalitet dan Pembangunan*. Jakarta: Gramedia Pustaka Utama.
- Kluckhohn, C. (2004) *dalam Koentjaraningrat, Kebudayaan, Mentalitet dan Pembangunan*, Jakarta: Gramedia Pustaka Utama.
- Kern, R.A. (1993) *I La Galigo*, Yogyakarta: Gadjah Mada University Press.
- Johnson, P.A. (1994) *The Theory Of Architecture*, New York: Van Nostrand Reinhold.
- La Galigo (1989) *Ceita Bugis Kuno*, terjemahan La Side dan Sagimun M.D. Yogyakarta: Gadjah Mada University Press,.
- Hamid, Abu (2006) *Kebudayaan Bugis*. Makassar: Dinas Kebudayaan dan Pariwisata Provinsi Sulawesi Selatan,.
- Habraken, N.J. (1978) *General Principles Of About The Way Environment Of Architecture*, Massachussets: MIT Press.
- Ching, Fancis D.K. (2000) *Arsitektur Bentuk Ruang dan Tatanan*. Jakarta, Erlangga.
- Brower, S.N. (1976) *Territory in Urban Settings*. Dalam Altman, (1980), *HumanBehavior and Enviroment.*, NY and London: Plenary Press.
- Barker, Chris (2004) *Cultural Studies: Teori dan Praktek*. Yogyakarta: Kreasi Wacana,.
- Arsuka, Nirwan Ahmad (2003) “*La Galigo dan Kanon Sastra Dunia: Penciptaan dan Penemuan Manusia*”. Nurhayati Rahman (ed) *La Galigo Menelusuri Jejak Warisan Sastra Dunia*. Makassar: Pusat Studi La Galigo Divisi Ilmu Sosial dan Humaniora Universitas Hasanuddin,.
- Andaya, Leonard Y (2004) *Warisan Arung Palakka: Sejarah Sulawesi Selatan Abad ke-17* (terjemahan Nurhady Sirimorok), Makassar: Ininnawa,.
- Altman, I (1975) *The Environment and Social Behavior*. Monterey, CA: Wadsworth,.
- Akbar, Andi Muhammad (2007) “*Faktor-Faktor Pembentuk Karakter Arsitektur Rumah Tradisional Bangsawan Bugis di Sulawesi Selatan*”. Tesis untuk memperoleh gelar Magister Teknik Arsitektur Universitas Gadjah Mada, Yogyakarta: UGM,.