



(MUDIMA)



## Transformation of Knowledge and Skills in Building Traditional *Bugis* Homes in *Sidrap* District

Jalil<sup>1\*</sup>, Bundu Patta<sup>2</sup>, Sinring Abdullah<sup>3</sup>

Universitas Negeri Makassar

Corresponding Author: Jalil [jalil@unm.ac.id](mailto:jalil@unm.ac.id)

### ARTICLE INFO

*Keywords:* Transformation, Knowledge, Skills, *Bugis* Traditional House

*Received* : 3 February

*Revised* : 18 February

*Accepted* : 18 March

©2023 Jalil, Patta, Abdullah: This is an open-access article distributed under the terms of the [Creative Commons Attribution 4.0 International](https://creativecommons.org/licenses/by/4.0/).



### ABSTRACT

This research is a qualitative descriptive research and aims to find out knowledge, skills, values and how the pattern of knowledge transformation in the manufacture of traditional *Bugis* houses. The results of the study found, the knowledge that needs to be possessed is that the additional elements in the traditional *Bugis* house model affect the price of the house, the selection of wood as the basic material for the house, the wood that is already in the form of *aliri*, *pattolo*, *bare'*, boards, and beams, the basic frame of the house uses class wood one like ironwood, *kumea*, cat's eye. Meanwhile, for secondary purposes, use second-class wood such as *kalapi*, *cenrana* and lime wood. Basic knowledge of carpentry must understand the determination of the basic elements of the house, the structure of the house, the location and codes for the components of the house, how to install the roof, floors, walls and stairs. Basic carpentry skills must be able to use a variety of traditional and modern carpentry tools. The values contained in the manufacture of traditional *Bugis* houses are discipline, firmness, responsibility, mutual respect, mutual cooperation, cultural preservation, optimism, thoroughness, accuracy, serenity, and motivation. Form of transformation in the manufacture of traditional *Bugis* houses because it lasts for a long time.

## INTRODUCTION

Home is a place to live and a place for humans to carry out life. A house is not only a building (architecture), but a house is also a basic need for humans in terms of taking shelter, resting, enjoying life, and as a place for family gathering. (Syafwandi, Soimun Hp, & Margariche Panannangan, 1993). From home, humans get the first experience in their lives, because this is where a family begins to move. In addition, the house is also the place where the socialization process takes place when an individual is introduced to the norms and customs that apply in a society. Every housing or neighborhood has norms and customs which become the value system that applies to its citizens. The value system differs from one housing to another, depending on the area or the conditions of the local community. As a place of refuge, the house is of course an important part of human life. Therefore, the house is considered necessary to fulfill the conditions of life that are worthy of the eyes of the life of an individual or family, even in social life. There are many models and forms of custom from various ethnic groups, each different form and characteristic has a unique value as a reflection of its culture (Syarif, Afifah, & Moh Mohsen, 2018).

The traditional *Bugis* house is an example of a Southeast Asian house model in the form of a wooden stilt house, the roof of which has two slopes and the frame is in the shape of the letter "H" consisting of pillars and beams assembled without pegs or nails, the pillars supporting the floor and roof while the walls are only fastened on the outer pole. This physical characteristic, which makes the house model easy to disassemble or even move, is one of the factors that causes *Bugis* settlements to often move and are not concentrated in a permanent settlement (Pelras, 2006). Another uniqueness of the traditional *Bugis* house is the beauty of the Plan-shaped roof covered with walls with local decorative motifs. Apart from that, traditional *Bugis* houses also have high aesthetic value in the decoration attached to several parts of the house, including the *anjongbola* (crown), *timpa laja*, walls, stairs, list plant and at the end of *pattolo*. This makes the traditional *Bugis* house the main choice for the *Bugis* tribe, especially in *Sidrap Regency*, which is used as a place to live with their families.

The traditional *Bugis* houses in the *Sidrap* area are made with the concept of values and

consideration of the locality of the people as a form of knowledge and skills in making traditional *Bugis* houses. One form of knowledge and skills, for example, in terms of the size of houses for ordinary people (not the houses of the *Bugis* aristocrats), they are only allowed to build houses of 2 segments (*duallontang*). It is not permissible to build a house with 3 segments that can match the house of the descendants of good people (there are still noble bloodlines). Likewise, a house with 5 segments (*limallontang*) is only allowed for Sao Raja (big house) which is inhabited by the king and his descendants.

However, the consistency of the knowledge and skills of making traditional *Bugis* houses gradually began to erode along with the swift currents of modernity. The making of traditional *Bugis* houses began to break away from norms, rules and symbols. So that ordinary people can already make a house according to their wishes, for example the shape of the house, the size/size of the house, the symbols on the house in the form of decorations, ladder models, tamping. Another example, for example, the lower part of the house (under the house) which in *Bugis* philosophy is called the underworld and *buriliu* used to function as a place to store agricultural equipment and livestock, now it has changed its function, namely as a place for family activities during the day. In fact, the people of *Sidrap Regency* made rooms at the bottom of the house by providing walls/barriers to the pillars of the house on the outside, in the form of wood, corrugated iron and red brick. Not a few *Bugis* people also moved the kitchen, dining room and even the room for receiving guests to the lower part of the house (under the house).

The construction of *Bugis* houses, as previously described, no longer understands the principles and values of the *Bugis* Traditional Houses. The development of modern society has shifted the societal paradigm of home ownership. The *Bugis* people no longer use the knowledge and skills of traditional house making as construction materials guidelines for manufacture. The locality that was born and grew from the *Bugis* community is no longer repeated and it is not impossible that the knowledge of making, maintaining, and the skills of making traditional *Bugis* houses will eventually disappear.

Therefore, the role of the *panrebola* as a carpenter who makes traditional *Bugis* houses is also

a major factor in the continuity of knowledge and skills in making traditional *Bugis* houses. *Panritabola* knowledge and *panrebola* skills in making traditional *Bugis* houses do not yet have many written guides, references are still very difficult to find both online and in libraries. In general, *panrita* and *panrebola* only teach directly and verbally how to make traditional *Bugis* houses. Therefore, *panritabola* knowledge and *panrebola* skills as local wisdom are very important to be recorded, researched, and passed down from generation to generation. Looking at the phenomenon of the development of increasingly diverse forms of traditional *Bugis* houses, it shows that *panrebola* skills also adapt to changing times to meet the needs of homeowners.

Through this research, it is expected to reveal the hereditary patterns of inheritance that have been adhered to so far, namely: (1). What knowledge do you need to have to build a traditional *Bugis* house? (2). What skills are needed to build a traditional *Bugis* house? (3). What values are contained in the process of making traditional *Bugis* houses that have been passed down from generation to generation? (4). What is the pattern of transformation of knowledge and skills in making traditional *Bugis* houses?

Transformation is the transfer of knowledge from one place to another (Sunyoto, 2011). Transformation is related to the education system that was in effect at that time, both in terms of institutions, materials and methods.

Transformation is a future process that becomes the basis of human behavior, which is actually the basis of structural behavior that has been embedded in the present and the past. This future transformation is not a behavior that is separated from the basis of human activities in the present and in the past. But even so the aspect of theology clearly has a big influence and contribution to the shifting of Socio-Cultural values including in the process of building Traditional Houses.

The transformation process is a process of creating something new (something new) produced by science and technology (tools and technologies), what changes are aspects of culture which are material in nature, while those which are norms and values are very difficult to change (even tend to be maintained).

Knowledge is not only required to be studied, but also expected to transform within us. This means that the knowledge learned has a positive impact on the knowledge of attitudes and behavior. In behavior, for example knowledge that has been transformed in a person will form good behavior (Usman, 2018).

The expected transformation in this study is knowledge about the procedures for making traditional *Bugis* houses related to the ceremonies before building the house, during the construction of the house, and after building the house, obtained from *panritabola*. While the techniques/procedures for building houses, starting from the selection of wood, wood processing, wood installation, to the construction/enforcement of the house pillars, were obtained from *panrebola*.

The tradition of human effort in order to meet their needs of life, of course, relies on the ability of humans themselves to make nature an object that can be managed to meet their needs. So it can be said that this culture was actually born due to the human desire to fulfill their needs, in the form of behavior, lifestyle, economy, agriculture, kinship system, social stratification, religion, myths and so on. To all these aspects which must then be fulfilled by humans in their lives which at the same time will spontaneously give birth to culture or tradition.

Traditions are shared material objects and ideas that come from the past but are still there today and have not been destroyed or destroyed. Tradition can be interpreted as a true inheritance or legacy from the past. However, traditions that occur repeatedly are not carried out by chance or on purpose. From this understanding, whatever is done by humans from generation to generation from every aspect of their life is efforts to alleviate human life can be said to be a "tradition" which means that it is part of the culture. Specifically, tradition is translated by (Peursen, C.A. van & Hartoko, 1976) as the process of inheriting or forwarding norms, customs, rules, treasures. Traditions can be changed, lifted, rejected and combined with a variety of human actions. More specifically, traditions that can give birth to the culture of society can be known from the form of the tradition itself.

According to (Koentjaraningrat, 2009) culture has at least three forms, namely: (a). Forms of Culture as a complex of ideas, ideas, values, norms, regulations, and so on. (b). The form of culture as a complex patterned behavioral activity of humans in

society. (c). The form of culture as objects created by humans.

Society is a group of people who share a common culture, area of identity, and interact in a structured social relationship. Therefore, according to (Mattulada, 1997) society inherits its past through: (1). Traditions and customs (values, norms that govern behavior and relationships between individuals in groups). Customs that develop in a society must be obeyed by community members in that area. Customs as a means of passing on the past are sometimes not exactly the same as what happened in the past but have undergone various changes according to the times. The past serves as a basis for continuous development and renewal. (2). Advice from the ancestors is preserved by keeping the advice in the collective memory of community members and then passed on orally from one generation to the next. (3). The role of the elders (group leaders who have more ability to conquer nature) in society Example: There is a belief that spirits must be looked after, worshiped, and given what they like in the form of offerings. The group leader conveys orally a teaching that must be obeyed by group members. (4). Making a memorial to all members of the community group in the form of paintings and tools as life support tools as well as building monuments or graves. All of that can be passed on to the next generation just by looking at it. Example: Objects (*kapak lonjong*) and various ancient human remains can describe the state of the era of the user community. (5). Belief in spirits and the spirits of ancestors can be included in oral history because they leave historical evidence in the form of objects and buildings they made.

In a more complete sense that tradition includes the continuity of the past in the present rather than merely indicating the fact that the present originates from being discarded or forgotten. So here tradition only means heritage, what is really left of the past. This is in line with what is said (Sztompka, Alimandan, & Tri Wibowo Budi, 2004) that all material objects and ideas that come from the past but really still exist today, have not been destroyed and damaged. Tradition means everything that is channeled or passed down from the past to the present.

The house and the environment are expressions of the culture of the people, culture is a distinctive way of life, which is related to symbols, mindsets,

and ways of adapting to the environment (Rapoport, 1969). The traditional *Bugis* house is a work of the local community as an adaptation to the environment and the embodiment of the values shared by the community. These works have survived into modern times because of the needs of the community, the lifestyle of the people and more importantly the *panritabola* and *panrebola* which continue to maintain knowledge and skills that have been passed down from generation to generation.

Cosmologically according to (Wasilah, Muhammad Sabri, Muh. Ikhsan, Ismail Suardi, & Ariana, 2016) the division of the *Bugis*-Makassar house structure is generally divided into three parts, namely: (1). *Rakkeang (Bugis) Pammakkang (Makassar)* is the upper part of the house which is considered as the highest place and a sacred place for the family; (2). *AleBola or watang* pattern is the central part of the house, which is the place where the humans who live in the house live; (3). *Awasio or awabola (Bugis) and Siring (Makassar)* are the lowest parts as a place to store agricultural tools and livestock such as goats, horses, chickens and others.

Furthermore (Halilintar, 2004) in his book "The Nodding Story", explains that: "*Bugis* architecture describes *Bugis* cosmology whose development is in three stages. inseparable part of the universe. *The rakkeyang* or *loteng* part symbolizes the world of the gods which is called the world of *bottinglagi* with the white color symbol meaning sacred, the *AleBola* part is called *ale kawa* which means the virtual surface on which various living things live with all their life struggles, mastery, and so on. *Ale* means body, while *kawa* means what can be achieved, the symbol of which is red or fire. Meanwhile, under the house is a symbol of *pratiwi*, a symbol of eternity and patience, namely human nature itself which symbolizes the color black.

According to (Akil & Osman, 2017) there are three *Bugis* socio-cultural values that are manifested in the form of traditional houses, namely: *siri*, *wari' and pesse*. These three values are the basic principles for the *Bugis* people in fulfilling their social lifestyle.

*Siri'* values include driving factors in rules and habits, balancing between social life and religion as a motivation in behavior between humans and the universe. While the value of *wari'* is considered as a factor for achieving and being creative, balancing life, planning effectively, and a driving factor for achieving wealth and honor. The implementation of

*wari'* values in traditional *Bugis* houses can be seen from the shape of the houses which are developed openly so that they can be productive and as a place to work, traditional *Bugis* house buildings are concerned with facilities for work, can be used as small shops and other service places.

The value of *pesse* is considered as a driving force in preserving cultural and human values, as strengthening relations between community members and providing space for brotherhood, this is implemented in the spatial function of traditional *Bugis* homes, where the front zone is a room for men and the back zone is a room for men. women, in a traditional *Bugis* house there are also private and public zones, family room and living room. The value of *pesse* can also be seen in *lego-lego* or terraces as a space for communicating socially with the community.

*Bugis* traditional houses have their own uniqueness, compared to stilt houses from other tribes (Sumatra and Kalimantan). The shape is usually elongated to the back,

with additions to the side of the main building and the front, the *Bugis* call it '*lego*'.

As for the main part, namely, first the main pillar or called (*alliri*). Usually consists of 4 rods per row. the amount depends on the number of rooms to be made. Generally consists of 3/4 rows of *alliri*. So in there are 12 *alliri* sticks. More clearly as expressed by (Sumintardja, 1978), '*Fadongko*', namely the part that serves as a connector of *alliri* in each line. *Fattoppo*, namely the part that serves as the top hook of the *alliri*, the middle of each row. Why do *Bugis* people like the architecture of houses that have a pit. That said, the *Bugis* before Islam entered the land of the *Bugis* (*tana ugi*), having the belief that the universe consists of 3 parts, the first is the upper part (*botting langi*), the second is the middle part (*alang tengnga*) and the third is the lower part (*paratiwi*).

Maybe that's what inspired the *Bugis* (especially those living in villages) to prefer tall house architecture. The part of this *Bugis* house, namely, *Rakkeang*, is the part above the ceiling (plasterboard). In the past it was usually used to store newly harvested rice. *AleBola*, is the center of the house. where do we live. In this *AleBola*, there is a central point called the center of the house (*posi'bola*).

According to (Geertz, 1977), defines culture as an ordered system of meanings and symbols, where

through these meanings and symbols individuals define their world, express feelings and make their judgments.

Traditional architecture according to (Rapoport, 1969), traditional architecture is a form of architecture that is passed down from one generation to the next. Studying traditional buildings means studying community traditions that are more than just physically building traditions.

Expression of human feelings through symbols can be found in many cultures in the world, as well as in the *Bugis* community. The decoration on traditional *Bugis* houses is one of the elements of the embodiment of these symbols, which, apart from containing meaning, also provide aesthetic value to traditional *Bugis* houses.

According to (Yunus, 2012) who has researched the types of decoration in traditional *Bugis* houses and divided them into three parts, following the cosmological division of *Bugis* houses, namely the upper, middle and lower parts. Decorations on the top of the house (*rakkeang*) are decorative motifs of roosters, decorative motifs of buffalo heads, dragon snakes, *parenreng* flowers, the moon and stars, all of which are generally placed as decorations on the upper *anjong* of the *Bugis* house. In the center of the *Bugis* house, the types of decoration used are characteristic *belo-belo*, characteristic shoots of bamboo shoots, fruit of view, flower pictures, ringing *belo-belo*, *Tellongeng belo-belo*, *Tabbakka bunga rapang*, *Massulapa belo-belo*, and stars. At the bottom of the house, the types of decoration used are dragon snakes combined with *parenreng* flowers, *ulu addeneng*, *belo-belo cappa pattolo*, *rapang kolu* leaves, and *uso massusuang*. All types of decoration are associated with the placement and meaning contained therein. Of all the decorative motifs used, they appear to vary greatly and are generally decorative motifs and structures commonly applied by *Bugis* people, who are mostly oriented towards surrounding plants. Apart from that, there are also influences from *Dong-son*, *Chou Tua*, Javanese, Islamic, and other cultures. others (Yunus, 2012).

## METHODS

This type of research is qualitative to describe the condition of "what is there" without intervening in the research object, describing and analyzing phenomena, social events, attitudes and human thoughts individually and in groups. This study seeks to describe, analyze and draw conclusions on the transformation of skills and knowledge in making traditional *Bugis* houses in *Sidrap* district.

This research approach uses a study approach which is one of the qualitative research strategies in which the researcher investigates a group of natural environmental cultures over a long period of time in data collection. About the knowledge and skills that need to be possessed to make a traditional *Bugis* house. The values contained in the process of making traditional *Bugis* houses. As well as patterns of transformation of knowledge and skills in making traditional *Bugis* houses.

In qualitative research, the research instrument is the researcher himself (key instrument), (Ghony & Sari, 2012). Researchers are tools that are responsive to the environment, researchers can adapt, researchers can expand and improve research results directly. Researchers can explore and trace facts, as well as dig up information from informants that are in accordance with the research.

However, in carrying out research activities, researchers develop simple research instruments such as observation sheets, in the form of interview guidelines and documentation studies to see, matters relating to research. However, the respondent's privacy must still be considered, because not everything can be recorded and documented.

Data collection was carried out using observation techniques, interviews, documentation, and literature review. Primary data will be obtained through observation and interviews, documentation, and secondary data through literature review. Observations were made on several objects, for example; the process of making *Bugis* Traditional Houses by the *panrebola* and helpers, the process of communication between the *panrebola* and potential replacements, and the process of communication between the house owner and the *panrebola*. Observations were also made on traditional *Bugis* houses in *Sidrap* Regency which were classified as old houses.

In the research used data analysis techniques directed to answer the research problem formulation. Data analysis was carried out from the start before entering the study. The steps in data analysis according to (Sugiyono, 2008) are as follows:

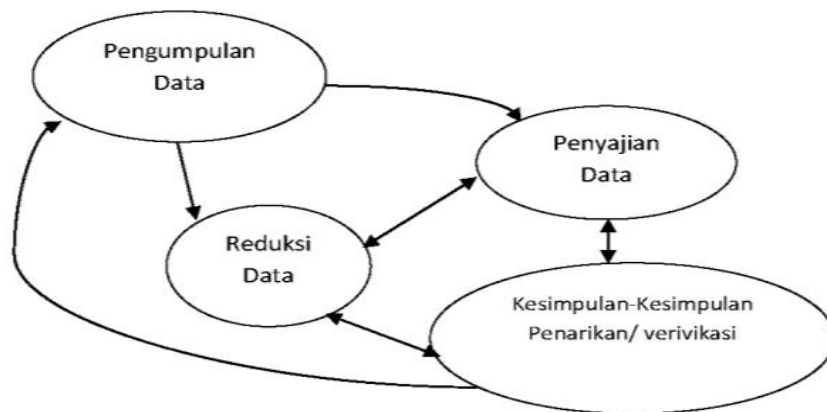


Figure 1. Data Analysis Components (Miles, M. B & Huberman)

In qualitative research according to (Sugiyono, 2008) & (Ghony & Sari, 2012) data validity is intended to obtain a level of trust related to how far the research results are true. To determine the validity of the data, a data check is carried out by testing credibility, persistence and triangulation techniques, as follows: (1). The credibility test is an activity carried out by extending observations by checking back internally,

and conducting initial tests on existing data. (2). The persistence technique is to re-check the data that has been collected which has been processed into a conclusion. This check includes the results of interviews, the results of filling out the interview sheet, presentation, coding of data, research documentation. (3). Triangulation techniques include source triangulation, namely checking data

from the same source in different ways. Method triangulation is an effort to compare data with observations and interview results. Theory triangulation is an attempt to check with various kinds of theories to support and prove the data that researchers have found through various kinds of data collection tools.

## RESULTS AND DISCUSSION

### A. Knowledge needed to build *Bugis* Traditional Houses

Knowledge is an important element that must be owned by a *Panrita* and *Panrebola*. This knowledge starts from technical and non-technical issues. This knowledge is useful as a provision for a *Panrebola* in building traditional *Bugis* houses and overcoming various problems in the process. One of the important things that *panrebola* must have nowadays is the effect of having additional elements on price negotiations. This is due to: (a). Price negotiations on additional elements of the house basically only count the base frame, floor, roof and stairs or what is commonly called *Makkorang*. *Makkorang* is a *Bugis* language that is widely used by the *Sidrap* people to describe the situation of building traditional houses with frames the foundation of the house that has been given a roof, floors, and stairs. Giving additional elements to the house is not only influenced by the standard secondary needs. But now this addition has also changed over time to become a lifestyle. (b). Selection and Type of Wood In the past, wood was taken and sorted directly in the forest based on existing needs and conditions. Therefore, the components of the pillars of houses in the past were quite varied because they depended on the type of wood that he considered suitable found in nature, choosing and cutting wood in the past also had certain provisions. This is due to the presence of wood which is considered unfit to be used as a house material. For example, those who have *Pasuaju* or there are parts of trees that have been struck by lightning. In contrast to the past, most of the selection of wood today is carried out by *panritabola* which of course is adjusted to the ability of the customer due to price issues. The wood that is usually ordered by *Panrebola* is usually wood that has been processed and has been cut and shaped into poles, *pattolo*, and various other basic components of the house. Based on the results of an interview with *panrebola*, now it

is enough to place an order by including the size he needs to the wood producer and arrive at the processing site according to the size ordered. (c). Basic knowledge of carpentry, determining the basic elements of a traditional *Bugis* house is very important because it is not only related to the durability of the construction, but also because of the philosophical value in it. In the past, in a wooden house building it was rarely found consisting of one type of wood because people in ancient times only processed what was available in the natural surroundings. In contrast to before, the determination and collection of all house elements was done completely manually. Now the wooden house craftsmen just need to order from the wood manufacturers according to the number of components needed. (d). Knowledge of construction/structure. In building a *Bugis* Traditional House, a *Panrita* or *Panrebola* should understand the construction and the types of materials to be used in making traditional *Bugis* houses. Broadly speaking, the structure of the *Bugis* Traditional House consists of three parts: the roof (*coppo'bola*), the body of the house (*alebola*), and under the house (*awabola*). (e). Knowledge of constructing a house frame must be possessed by a person *panrita* and *panrebola*. This knowledge is very important because in several processes such as *mattolo* and *mappatettong* a *panrebola* will play the role of giving commands and directing the people who come to help build houses so that there are no mistakes in the process of building houses.

In addition, this knowledge will also be a provision for them to be able to build a house when they will start their own business independently. Because in the world of carpentry there is always regeneration.

### B. Skills that need to be possessed to build a *Bugis* Traditional House

The house measurement technique is a skill that must be owned by a *Panrita* and *Panrebola*. This is not only due to the need factor, but behind this measure it also has a philosophical meaning.

In the past, the technique of measuring the size of a house was based on the size of the owner's body. On the wide side, the "fathoms" of the house owner's wife is used to determine the size. Meanwhile, for the size of the length, the husband's fathom is used. Meanwhile, for the height of the floor of the house from below, that is, the wife sits on the shoulder of

the husband who is standing. Then the wife stretches her hands up, that height will be the basic reference under the house.

Along with its development, measurements on the components of the house no longer refer to it. Home measurements are now adjusted to the amount and amount of material available or according to the economic capacity of the customer.

Currently, in general, the ratio of the distance between the poles sideways and backwards is 175:400 cm. But the existing pole spacing is still very relative depending on the amount of material available. But what is certain, if you add up the total length to the side and back, each must be odd. Because the *Bugis* believe that an odd number means life (*tuo*) and even means death (*mate*). The same philosophy applies to the number of steps and *tunebba*.

At the stage of cutting the material, the first pole to be cut is the pole that is prepared as a *posi'bola* flow. At the stage of selecting house materials, these poles must come from the best wood that is still intact. *Aliri Posi'bola* is a pole that becomes the navel of a traditional *Bugis* house building. So there are provisions in the selection of wood and how to cut it. Including the remaining pieces, they also cannot be used again to complete other parts of the house.

However, in other parts, the method of cutting is relatively the same as cutting wood in general. In the past, the process of completely cutting wood was only done using a manual saw. Manual saws have advantages because of their flexible shape and method of use so that they can be used in various positions, including tilted positions, however, manual saws have drawbacks because they require extra energy and a relatively long time. Therefore, along with its development, *Panrebola* also now uses electrical equipment that uses machines as its main resource.

Knowledge in wood cutting techniques is very important for a *panrita* or *panrebola* to have. This is because this technique has a very vital role in the process of building traditional houses. Starting from the basic components of the house to the complementary components, everything will go through a cutting process until it is finally assembled and becomes a ready-to-live house.

*Mattara* is the activity of removing some of the edge of the wood to straighten the bent wood. This activity is often found in wood processing before it

is refined (*makkatang*). *Mattara* usually uses an ax as his main tool, but there are also *panrebola* in some areas of South Sulawesi, sometimes using machetes, such as in *Soppeng Regency*.

*Makkatang* is an activity carried out on a piece of wood in order to smooth it so that it feels more comfortable when it contracts with human skin and is beautiful to the eye. This skill is very important for *panre* and *panritabola* to have because it will have an impact on the comfort of prospective occupants of the house. *Makkatang* besides works to smooth it is also useful to lift the fibers in the wood so that it is more visible and looks more attractive. In the past, *makkatang* activities completely used manual (traditional) equipment that relied entirely on human power.

### C. Values in the Transformation of Making *Bugis* Traditional Houses

In the application of the process of making houses on stilts, a chief builder must be able to motivate his subordinates or members to work harder and learn based on the observations he has obtained in the process he has gone through. The role of a foreman in motivating his members is very important in order to achieve targets both materially and non-materially such as knowledge, attitudes and skills.

On the other hand, a member worker must be able to motivate himself and his colleagues. Self-motivation is useful for developing individual insights and work skills. While motivation for groups will have a good impact on work acceleration and fulfillment of targets based on time. In addition, motivation is also able to improve quality and discipline because it will understand how to appreciate aesthetic values, discipline, responsibility and other values.

This is also the case in the process of building traditional *Bugis* houses. There are some things that philosophically demand high calm in the process. This is because there is a belief that is still maintained in the midst of *Bugis* society. They believe that in starting or installing certain home components, if it is done in calm conditions it will have a good effect on the occupants.

Careful attitude is an attitude that is no less important than other attitudes that must be possessed by a *panrebola*. Accuracy will determine the results and quality of one's work because of the precautionary aspect in it. Accuracy is indeed

considered very important as a capital in life, especially in making traditional *Bugis* houses.

Applying careful behavior in every job will run smoothly and of course get satisfying results. Just like doing homework.

Accuracy will be needed in every process of making a wooden house because if it is not careful then a mistake will result in an unstable work result. While a building demands a stable work result because it will involve the durability of the building.

In the construction of traditional *Bugis* houses, the value of cultural preservation is something that is still well maintained today. This can influence someone to carry out the stages according to the rules in the hope that everything will work as desired. In the *Bugis* community, culture still has a high enough value, therefore its role in regulating behavior and the mindset of society is very important. This can be seen in the ceremony before building a house. The ceremony when building the house, and the ceremony after building a traditional *Bugis* house.

#### D. Forms of Transformation of Knowledge and Skills in Making *Bugis* Traditional Houses

In the process that occurs in the field, the flow of knowledge and skills transformation is described in several stages. In the early stages, before someone learns and joins to become a new carpenter, he will be given tasks that do not require skills such as lifting or moving wood. After the work was finished he was assigned to tidy up the equipment and clean up the wood pulp around the work site.

This is an introduction to the environment and learning stage for prospective new masons to start loving the job. This process usually lasts for 2-3 years until finally he gets the trust to do other basic work. After the above process has been successfully passed as a prospective carpenter, then he will be given the opportunity to start cutting wood. At this stage it is still working in compliance the guidelines directed by a craftsman assigned to build it. At this level, he will also get an explanation from the head craftsman about wood cutting techniques and which wood media can be cut with a chainsaw and which wood media can be cut with a manual saw. Manual saws are more flexible and can cut wood from various positions than chainsaws. This knowledge is important for a prospective craftsman to possess so that the skills and insight he has can lead them to become a craftsman. The above process aims to cultivate a disciplined attitude and thoroughness of a

new craftsman candidate. He was only given the task of cutting wood that had previously been stamped or coded by the craftsman. At this stage it is not yet reliable to determine the size. If at this stage the new craftsman candidate is able to show the expected work results, then he is considered ready to step to the next stage.

Furthermore, after the responsibility for cutting wood has been passed, he will begin to be entrusted with smoothing the wood media (*makkatang*). At this stage, he is only given the responsibility for smoothing the wood media which is the material for the house, but has not yet reached the right size (*ongkona*) stage.

## CONCLUSION

1. The knowledge needed to build a traditional *Bugis* house is: (a). Additional elements in the traditional *Bugis* house model affect house prices. (b). The choice of wood as the basic material for a house is no longer like the past because nowadays, the wood that comes in is in the form of *aliri, pattolo, bare'*, planks, and beams. (c). The basic frame of the house (primary) uses first-class wood such as ironwood, *kumea*, cat's eye with the consideration that it is difficult to replace if damaged. Whereas for secondary purposes, use second-class wood such as *kalapi* wood, *cenrana*, lime and others. (d). The basic carpentry knowledge of a carpenter must understand the determination of the basic elements of the house, the structure of the house, the location and codes for the components of the house including how to install the roof, floors, walls and stairs.

2. Basic carpentry skills. A carpenter must be able to use a variety of carpentry tools from traditional to modern. The carpenter must also be skilled in working with wood, starting from cutting, *mattara, makkatang, mapp'a'*, connecting wood, *mattolo*, to building a house (*mappatettong*).

3. The values contained in the construction of traditional *Bugis* houses are discipline, firmness, responsibility, mutual respect, mutual cooperation, cultural preservation, optimism, thoroughness, thoroughness, serenity, and motivation. In addition, there is also an aesthetic value in the shape of the house such as the *anjong*, the decoration on the *timpaq laja*, the decoration on the walls (doors and windows), the decoration on the stairs and the decoration at the end of the *pattolo*. However, what was carved by local craftsmen were only the carvings

on the ends of the *pattolo* and the pillars on the terrace, the rest were carved by artists from Java.

4. The form of transformation in the manufacture of traditional *Bugis* houses is often referred to as apprenticeship. Starting with lifting wood, tidying up tools after work, cleaning up leftovers or wood waste, cutting wood, *makkattang*, *mappa*, *massambung*, *massuke*, *mattolo*, and *mappatettong*. This apprenticeship process lasts for quite a long time, namely two to seven years, depending on the talent capacity and learning effort one has.

To maximize the skills of local artisans, the author provides suggestions/inputs to be able to make carvings on traditional houses without using the power of people from outside the area and presumably local craftsmen or carvers not only carve *pattolo* and *arateng*, but can also make carvings on walls (doors and windows), *timpaq laja*, *ambing-ambing* and *anjong* in traditional *Bugis* houses.

Furthermore, so that artisans and carvers from outside continue to adopt *Bugis* decorative styles in each *Bugis* carving in each carving they make on *Bugis* traditional houses.

## REFERENCES

- Akil, A., & Osman, W. W. (2017). *Bugis* local wisdom in the housing and settlement form: An architectural anthropology study. *Lowland Technology International*, 19(1), 77–86.
- Geertz, C. (1977). *The Interpretation Of Cultures (Basic Books Classics)*. Retrieved from <http://www.amazon.com/Interpretation-Cultures-Basic-Books-Classics/dp/0465097197>
- Ghony, D. M., & Sari, R. T. (2012). *Metodologi Penelitian Kualitatif*. Jakarta : Ar-ruzz Media.
- Halilintar, L. (2004). *Cerita Yang Dianggukkan*. Jakarta, Indonesia: Papat Daya Penerbit Buku Etnografi.
- Koentjaraningrat, K. (2009). *Pengantar Ilmu Antropologi*. Jakarta : Rineka Cipta.
- Mattulada. (1997). *Sketsa pemikiran tentang kebudayaan kemanusiaan dan lingkungan hidup*. Hasanuddin University Press.
- Pelras, C. (2006). *Manusia Bugis - Judul Asli The Bugis / Christian Pelras* (2nd ed.; Zulkarnain, A. Abdul Rahman, Hasriadi, S. Nurhady, A. A. Nirwan, W. Ade Pristie, & J.B. Kristianto, eds.). Jakarta, Indonesia: Jakarta : Nalar.
- Peursen, C.A. van, & Hartoko, D. (1976). *Strategi Kebudayaan / C.A. Van Peursen; di Indonesiakan oleh Dick Hartoko*. Jakarta : Gunung Mulia.
- Rapoport, A. (1969). Sociocultural Context and Vernacular Housing Morphology: A Case Study. *Current Urban Studies*, 2(3).
- Sugiyono. (2008). *Metode Penelitian Pendidikan : (Pendekatan Kuantitatif, Kualitatif dan R & D) / Sugiyono*. Bandung : Alfabeta.
- Sumintardja, D. (1978). *Kompendium Sejarah Arsitektur Jilid I (Vol. 1)*. Bandung : Yayasan Lembaga Penyelidikan Masalah Bangunan. Retrieved from <http://kin.perpusnas.go.id/DisplayData.aspx?pId=31866&pRegionCode=JIUNMAL&pClientId=111>
- Sunyoto, D. (2011). *Analisis regresi dan uji hipotesis*. Yogyakarta : CAPS.
- Syafwandi, Soimun Hp, & Margariche Panannangan. (1993). *Arsitektur tradisional Tana Toraja*. Departemen Pendidikan dan Kebudayaan, Direktorat Jenderal Kebudayaan, Direktorat Sejarah dan Nilai Tradisional, Proyek Penelitian, Pengkajian dan Pembinaan Nilai-Nilai Budaya.
- Syarif, Afifah, H., & Moh Mohsen, S. (2018). Traditional Procedures Of Environmental Vision *Bugis* Architecture Bulding Materials In South Sulawesi, Indonesia (Based On Lontara And Opinions By Panrita Bola As The Architects Of *Bugis* Traditional Architecture). *International Journal of Civil Engineering and Technology (IJCIET)*, 9(11), 432–442.
- Sztompka, P., Alimandan, & Tri Wibowo Budi, S. (2004). *Sosiologi perubahan sosial / Piotr Sztompka ; penerjemah, Alimandan ; editor, Triwibowo Budhi Santoso*. Prenada Media, Jakarta.
- Usman, J. (2018). Transformasi Ilmu. *Serambinews.Com*. Retrieved from <https://aceh.tribunnews.com/2018/11/21/transf>

ormasi-ilmu

- Wasilah, Muhammad Sabri, Muh. Ikhsan, Ismail Suardi, W., & Ariana, R. (2016). Acculturation *Bugis*-Makassar And Islamic Belief In Building Township Tallo Indonesia. *Annual International Conference on Islamic Studies (AICIS)*, 1–23.
- Yunus, P. P. (2012). Makna Simbol Bentuk Dan Seni Hias Pada Rumah *Bugis* Sulawesi Selatan. *Panggung*, 22(3), 267–282. <https://doi.org/10.26742/panggung.v22i3.76>