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Bugis Philosophy and Local Wisdom Establishment of Stage Schools (SD Inpres 5/81 Salebba Ponre Sub-District Bone District)

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ABSTRACT

Traditional architecture is one of the supporters of culture that is lived and interpreted by various philosophies, giving birth to a sense of love and pride in the traditional architecture of the archipelago from multiple tribes. The Bugis Bone tribe is an ethnic group from South Sulawesi Province. Its characteristics include traditional houses with meanings and local wisdom values. Starting from the philosophy of the model, the facade to the process of its establishment, which generally means strengthening friendship and unity in togetherness and cooperation. In particular, the stages and philosophical meaning of the ritual implementation process are the hope of the occupants so that in the future, they will live a life that is always happy, healthy, never lacking, always having enough, and avoiding disasters and dangers. This qualitative research method uses literature studies from books, journals, and articles to review rules, codes, meanings, and symbols. The research location is Palacari hamlet, Salebba Village, Ponre District, Bone Regency, a wooden stage school establishment.

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1. INTRODUCTION

Indonesia has a variety of cultural heritage, making it a country rich in culture with a charm that differentiates it from other countries. This cultural variety is a legacy passed down from generation to generation and contains many values. Cultural diversity as an existing ancestral heritage has given birth to embryonic forms of cultural diversity. Among them are customs, traditional ceremonies, and traditions that are still preserved by ethnic groups in Indonesia (Marwati & Qur'ani, 2016).

The beauty of the archipelago's architecture has been widely known and explored since the colonial era or foreign colonialism. Archipelago architecture consists mainly of residential buildings based on local customs and traditions. The creations, findings, wishes, and hopes result from traditional architecture, which contains elements of human culture that cannot be separated from the correlation and appreciation between the natural physical environment and people's skills in forming an interpretation. Archipelago architecture is often called Traditional Architecture or Traditional Houses (Yunus, 2012). The skills of each Indonesian tribe in building houses have unique methods and norms that are generally spiritual. This is done based on fulfilling ritual events that their ancestors have passed down.

The ethnic group Bugis is one of the largest tribes in Indonesia, originating from South Sulawesi, one of which is the Bugis Bone tribe. The Bone Bugis tribe has its character values and characteristics regarding cultural customs, including the traditional house. The influence of traditions, customs, and beliefs in the process of establishing a traditional Bugis house, from the beginning of the concept of determining the location, it was established in cooperation until the stage of inhabitation cannot be separated by these influences even though the education of their children and grandchildren is already at a proper level of knowledge and education. Religion and formal education. In general, in the process of constructing buildings, some customs have been regulated from generation to generation or are based on the results of deliberations related to local views that are believed so that we can see that what has been built and formed will always be similar even though it is not the same.

Building a wooden house or Bugis house is an imitation of a small natural philosophy view from the imagination of the Bugis tribe. The construction of wooden houses (Bugis houses) will be directed at the continuity of human life in the universe (Mangunwijaya, 1995). From this point of view, the construction of Bugis wooden houses and their construction is more influenced by the philosophy of life of the Bugis community, namely *sulapa eppa*. A shape is considered perfect if the model is rectangular (Morrell & Duncan-Andrade, 2005). *The philosophy of Sulapa Eppa is an effort to perfect oneself; that is, all aspects of a new life pattern are considered perfect if they have four sides, which also means having four perfections. The four on each side are earth, water, fire, and air.*

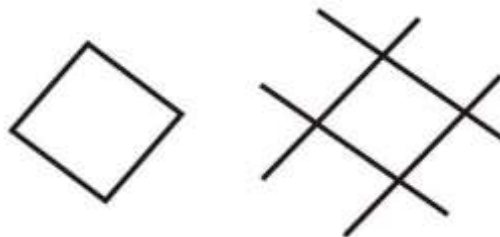


Figure 1: Rectangular Model (*Sulapa Eppa*)

If we look at the form, the skills of the Bugis people in making wooden stilt buildings have hardly changed significantly if we compare existing models (Matthes, 1874). The Bugis house

buildings were previously located near the beach, rice fields, and fields. The Bugis community has technical abilities that can be seen in their skills in making and erecting wooden buildings, which have become a distinctive feature of Indonesian culture. The nuance of unity and togetherness of the Bugis community has always been framed by a sense of brotherhood wherever they are. Likewise, they will always make it together when building a wooden building. The making of wooden buildings (Bugis houses) will also always be associated with the view of the sides of the human body. From this view emerges *The three-part philosophy of structure believed by the Bugis tribe in building a house: the upper, middle, and lower*. The appearance of the side facade of this building is taken from the model of a sitting farmer; it is like this building is their rice field farm. He would plant, cultivate, and care for it with humility and patience until it became mature and yellow rice. Rice stalks that are already full will turn yellow and droop further. That is the philosophy of this building as a land of knowledge for students, who will grow and develop in the future like rice; the fuller it is, the more humble, wiser, and more humble it is.

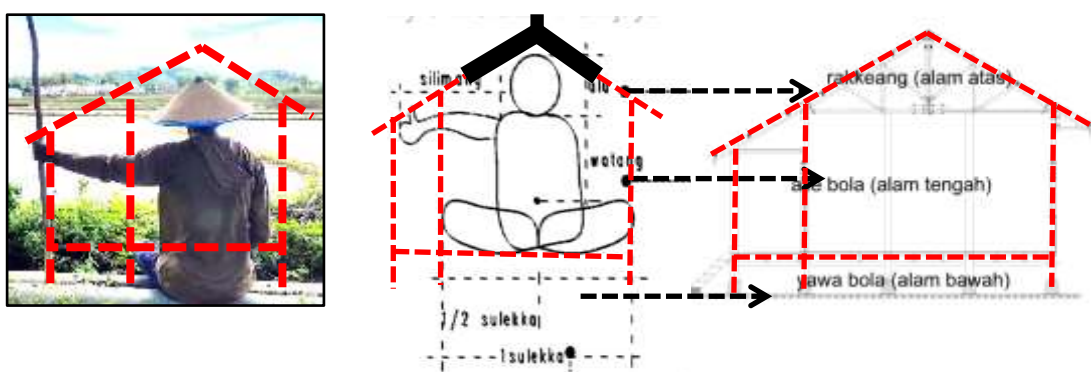


Figure 2: Human Body And Wooden School Building

2. RESEARCH METHODS

In interpreting a sign or text in constructing a Bugis house, more interaction is needed with cultural figures, traditional figures, and previous literature to find the meaning of the sign and text. This research will use qualitative methods, namely exploring data through literature studies sourced from various books, scientific articles, and various scientific journals that can contribute and are relevant to this research.

The qualitative method uses a semiotic analysis approach, where the symbols or signs in the text are analyzed systematically. It reviews the rules for text elements, working together and communicating with cultural science to produce a precise meaning. The semiotic analysis reviews myths and metaphors, and there are three elements, namely code, meaning, and signs or symbols (Little, 1998). The school building, made of wood as the primary material, is equated with the Bugis traditional house in that it is interpreted as a sign with symbolic meaning.

2.1 Research Sites

This research identifies the implementation of the stage school construction at SD Inpres 5/81 Salebba, located in Palacari Hamlet, Salebba Village, Ponre District, Bone Regency. Construction of a stage school in the mountains of an inland area whose implementation stages follow ritual events such as the cultural customary stages of building a Bugis Bone traditional house.

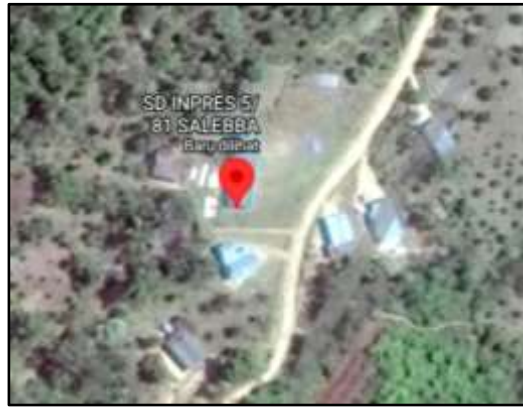


Figure 03. Map of Research Location
Source: Google Maps 2024

3. RESULTS AND DISCUSSION

Previous knowledge has been passed down from generation to generation, which has been the background of the Bugis Bone community in carrying out various kinds of activities and rituals in life, with multiple styles and variations with knowledge concepts related to the universe, space, time, and natural flora. Their knowledge has moved, regulated life patterns, and directed community activities dealing with their environment. As long as no science plays a role in society, the knowledge system derived from their ancestors still plays an important role. Along with the development of the times and technological advances, the activities of carrying out cultural rituals have slowly shifted. Activities such as ceremonies that are small in scope are starting to be rarely carried out; only cultural ritual activities whose implementation covers the scope of the village or district environment often appear. Due to the influence of Islamic religious teachings, small-scope rituals such as family activities are slowly starting to be no longer implemented. Currently, the Bugis tribe is a firm adherent to Islam. Adherence to their religious influences has mixed up religious teachings and traditional rituals, so it is currently difficult to separate religious activities from traditional ritual activities.

3.1. Stages of School Building Establishment

In establishing this school building, various stages will be passed based on the cultural rituals of the Bone Bugis tribe (Gunawan & Arif, 2015). The stages are as follows:

3.1.1. Preparation Phase

Every building that is to be erected in the Bugis tribe begins with deliberation. This meeting was held to discuss the preparations that would be made, including worker preparation. Because this work concerns the public interest, namely the establishment of schools, this meeting was attended by all community leaders, traditional leaders, including panrita bola (house experts), and the government. In this deliberation, a football panre (house builder) will be appointed who will lead the construction of this school together with other football panres. The need for a budget no longer needs to be discussed because the government has already prepared the budget.

In this deliberation, the beginning of a good time and day to start work was also discussed because among the Bugis tribe, there are good times and days to start work, and conversely, there are bad times and days to start work. *A good time and day, in the view of the Bugis tribe's philosophy, is that at that time and day, you can achieve your desires or goals quickly*, such as making it easier to receive knowledge, easy sustenance, protected from bad things or influences, including during the progress of the work, accompanied by the intention that it is hoped that the owner of the house and panre bola

and its members will be in good health, given safety and smooth running until the completion of the school construction later. Likewise, if the time and day are not good, establishing this school will be carried out at a good time and day. To find good and bad times and days, consult a freakish expert (house healer).

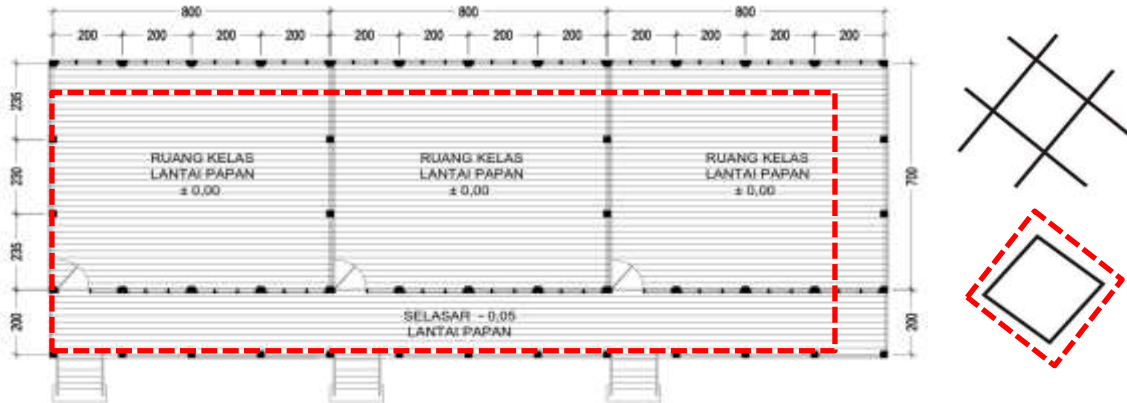


Figure 04. Rectangular Concept Plan (*Sulapa Eppa*)

Source: Personal Sketch

The building construction's location and layout are sacred in Bugis cultural rituals, and this building will bring happiness to its occupants (Naing, 2023). This matter was included in the discussion during this deliberation. When determining the location, the first thing that must be considered is the topography of the land where the school building will be built. According to Bugis's philosophy, suitable land has a slight slope so water can flow when it rains. The land where the school is being constructed must taste sweet and not have termites found; apart from that, trials must be conducted to see whether the land suits the owner (Abbas, 2015). The deliberation participants agreed that the school principal would appoint the homeowner as the representative in this case. After the soil test has been completed, the next stage is to determine the direction of the school building. Among the Bugis tribe, sound direction is closely related to the condition of the land where the building will be built. If the land slopes to the north, the building must face east because customary provisions stipulate that water from the overflow must flow to the left. *Because of the traditional philosophy that Bugis people must sleep with their heads to the south if the water flows south, it means washing away the owner of the building; this is a bad sign.*

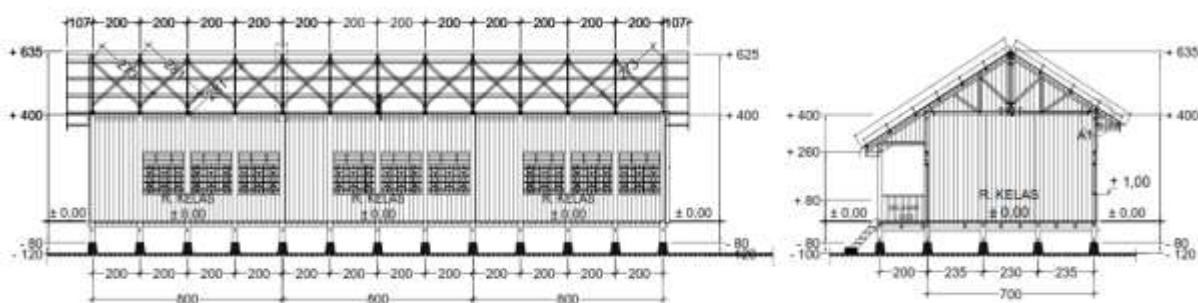


Figure 05. School Building Plan

Source: Personal Sketch

The final thing in this preparation stage is the selection of building materials. Materials can only be procured after an overall plan has been made through deliberation. The procurement of materials is also adjusted to suit good times according to Bugis rituals, and the first material that must be procured is the wood for the central pillar of the house.

The choice of this material is rigorous because it is mandatory to follow the material provisions that traditional rituals have determined. Wood that cannot be used as building material is:

- 1) A wooden tree hit by lightning while still growing, (2). Wooden trees that rub against each other when they are still alive (3). When a tree is cut, it falls on an animal or human. (4). A wooden tree that, as it grows, is entangled by other plants, leaving scars and (5). Wooden trees are hollowed out as they grow by beetles, birds, or other living creatures.



Figure 06. Photo of Wood Material
Source: Personal Documentation



Figure 07. Photo of Wood Material Collection
Source: Personal Documentation

3.1.2. Construction Work Phase

In building a traditional Bugis house, there are rituals at every stage of its implementation, and these rituals become a culture and a habit for every Bugis person who wants to build it. This is inseparable from the establishment of the Presidential Instruction 5/81 Salebba stege school, whose materials are one hundred percent the same as the wooden houses in the Bugis Bone area, in its construction following the ritual stages of building a local traditional house. The work process goes through the following stages:

1) Construction Creation Stage

Building construction makers start by making building columns, namely wooden columns, in the middle of the building (navel/ball position). By the Bugis tribe, the wooden bone of the middle column (pillar alliri) is likened to a woman or mother's nature. Therefore, this wooden column must be as solid and sturdy as the controller. This wooden column must be intact and not have any joints or attachments; it must extend to the roof frame. *This gives a philosophical meaning that in the future, those who use the building will always be in a complete state of being well-off, happy, healthy, never lacking, and protected from disasters and calamities.*



Figure 08. Photo of building column wood material collection
Source: Personal Documentation

When looking for experts who will be used in erecting wooden buildings, they must understand customs; this needs to be done to avoid clashes or violations of customs because breaking customs is the same as causing disaster for the owner of a wooden building. The strength of a stilt residential building can be seen from the solid connection between the wooden columns and wooden pegs. The wooden building columns will be a place to distribute the load force directly to the ground, while the house pegs will be a place to distribute the loads of the plank floor, which will be transmitted to the pillars. That is why the structure of a Bugis house is shaped like the letter "H" from the structural model layout framework (Pelras et al., 2006). When installing the support beams on the roof frame, the concept is taken from buffalo head horns; the philosophy is to protect and repel evil forces (Naing, 2021).

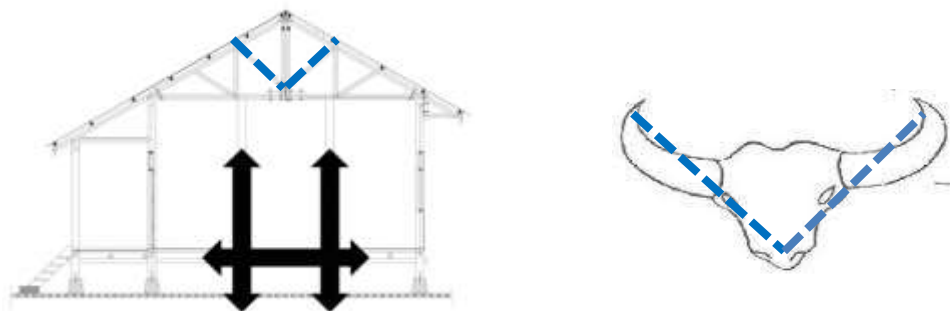


Figure 09. Structural and Construction Model Resembling the Letter "H"
Source: Personal Sketch

After the columns (wooden posts) are complete, make flat beams as ties between one column and the other posts. Then, proceed with making the roof frame for the house, including making wooden curtains, the number of which must be odd, counting from number 1 (one) on, then number 2 (two) off, then number 3 (on), and so on. The traditional meaning of the philosophy is that the house's occupants are always protected and always in a healthy, dynamic condition. When the flat beams (arateng, bare, pattolo riawa, pattolo riase, aju lekke, patteppo, tunebba, barakapu) and the roof frame have been completed, the initial pre-construction stage of building the building, namely tying one column to another by inserting flat blocks (mappatama arateng). It is time to make the building after the columns are tied and arranged in a row according to the predetermined position.



Figure 10. Photo Of Column And Beam Arrangement
Source: Personal Documentation

2) Level of Building Construction

It has become a unique and distinctive characteristic of the tradition of the Bugis community, which is the nature of helping one another or cooperating. This cultured tradition has a perfect social effect because of their desire to help each other and be helped. This nature of always helping and helping makes a job that is so heavy feel lighter when it is carried out cooperatively. Working together and willingly has its nuance of happiness in each person's heart because the villagers and neighbors will gather together to strengthen friendship and solidarity in community life. It is helping each other, moving together under a craftsman's command. It is this craftsman who will give warning to all citizens in working.



Figure 11. Photo of Residents Working Together to Establish a Stage School
Source: Personal Documentation

In traditional Bugis customs, building a building is the moment most awaited by both the homeowner and his family, as well as neighbors and people outside the village/village, where this process involves a lot of people. The residents and neighbors of the town will come voluntarily to help by working together to construct the building until it is completed without expecting anything in return. Building a wooden stilt building begins in the morning, generally after performing morning prayers, when the air is fresh, calm, and not yet hot due to the hot sun. This will help the residents who work together to build the wooden stage school with a sense of joy and happiness.



Figure 12. Photo of Stage School
Source: Personal Documentation

4. CONCLUSION

Traditions, customs, and beliefs are essential in constructing traditional Bugis wooden stilt buildings. Even though public education has increased, traditional values are still upheld when building Bugis wooden houses. This reflects the close relationship between local wisdom and the cultural identity of the Bone Bugis tribe, such as the concept of *sulapa eppa*, which emphasizes perfection in four aspects of life, namely the elements of air, water, fire, and earth. The local wisdom of the Bone Bugis tribe has values in their traditional architecture. This is reflected in the choice of a good time and day, the location and layout of the direction of the building, and the construction of a Bugis wooden house, which contains the meaning of the philosophy of the universe. The process of establishing a wooden stilt school at SD Inpres 5/81 Salebba has gone through stages that are not only physical but also full of philosophical and ritual meaning. The establishment of this school is a combination of tradition, local wisdom, and the need for modern education, and it is also a potent symbol of sustainable cultural heritage. This also provides an understanding of the meaning of symbolism and the importance of maintaining and respecting cultural heritage in developing educational infrastructure.

ACKNOWLEDGMENT

Collaboration is needed from various parties, starting from academics, practitioners, and the local community, to maintain a close relationship between local wisdom and the cultural identity of the Bugis Bone tribe, such as the concept of *sulapa eppa*, which emphasizes perfection in four aspects of life, namely the elements of air, water, fire, and earth.

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