

A Study on the Division of Space Functions Based on Social Levels in Sasak Traditional Settlements Sade – Central of Lombok

Rini Srikus Saptaningtyas¹, Ngakan Ketut Acwin Dwijendra², and I Dewa Gede Agung Diasana Putra³

¹Doctoral Program in Engineering Sciences Faculty of Engineering, Udayana University, Denpasar, Bali, Indonesia
rinisaptaningtyas@unram.ac.id*

²Doctoral Program in Engineering Sciences Faculty of Engineering, Udayana University, Denpasar, Bali, Indonesia
acwin@unud.ac.id

³Doctoral Program in Engineering Sciences Faculty of Engineering, Udayana University, Denpasar, Bali, Indonesia
diasanaputra@unud.ac.id

Abstract. One of the traditional settlements on the island of Lombok is in the Sade Hamlet - Central Lombok. This hamlet is one of the hamlets that is unique in residential buildings and is interesting to discuss. The purpose of this study was to examine the differences in the shape of the bale plan based on local socio-cultural strata. The research method used is a qualitative approach. The data collection technique used in this study was a survey. The field observations were carried out to obtain direct data on the existing physical conditions. In addition, interviews were conducted with the informants (residents of Sade hamlet) to find data that had not been revealed in the field. The data analysis technique in this research is descriptive analysis. This study concludes that the social level in traditional use dramatically determines the typology of the building. Bale Tani and Bale Bontar lie in the building foundation, where Bale Bontar is a higher foundation than Bale Tani, and there are differences in the division of space functions in Bale Tani and Bale Bontar.

Key words : Traditional settlement, Culture, bale/house, Social level, Philosophy

I. INTRODUCTION

The formation of a residential environment is primarily determined by various factors, including the local community culture [1]. Traditional settlements are defined as places that still hold tightly to traditional and cultural values related to beliefs or religions that are special or unique to a particular community rooted in a specific area [2].

Houses can form a housing pattern that occupies an area or area called a settlement. Each settlement has different concepts such as rules about life, spatial rules, belief systems, and so on, all of which they believe and inherit from generation to generation so that it becomes a tradition. Therefore, a residential system emerged called a house or traditional settlement [3]. According to Rowe and Kotter in [3] the height of a building in traditional areas is relatively low and has almost the same height with one another, except that some public and religious buildings have a higher building mass.

In Sasak settlements, there are two models of spatial patterns depending on the state of the land contour, and some are flat or contour patterns[4]. Furthermore, it can be seen that even this order has meaning in its arrangement.

The pattern of Sade's space in the macro context of the building does not point to Mount Rinjani because there is a belief that if you go to the mountain, disaster will strike and challenge the gods. In addition, the existing contour pattern gives the meaning that there is peace with the surrounding environment[5]

Culture is synonymous with the way of human life socializing with the environment. The people of Sade hamlet have a culture that still survives, namely cooperation. Especially when building a house, they help each other complete the building, preparing food and drink. The construction of houses is adjusted to the time of the Sasak calendar (a unique calendar for the Sasak tribe in carrying out traditional village events, such as weddings, building houses and others) [6].

In Sade hamlet, the building/bale that functions as a residence has its own uniqueness related to the social level of the community, namely Bale Tani and Bale Bontar. Bale Tani is a house or dwelling owned or built by the community among farmers. Bale Bontar is a building that is somewhat

larger in size than Bale Tani, because Bale Bontar itself is usually owned by people who are quite well off.[7].

From this, there is a phenomenon where the social level of the Sade Village community can determine how the community builds the dwellings where they live. Therefore, this study aims to determine the division of spatial functions based on the social level of the traditional Sasak settlement..

II. METHODOLOGY

The purpose of this study is to examine the differences in the shape of the bale plans in Sade Hamlet based on the strata of the local culture. This research method used is a qualitative approach. The data collection technique used in this study was a primary survey: field observations were carried out to obtain direct data on the existing physical conditions were, and interviews were conducted with informants (Sade Village residents) to find data that had not been revealed in the field. Secondary survey: literature. The data analysis technique in this research is in the form of descriptive analysis. The data collected will be analyzed by describing the results of the survey conducted by the researcher.

III. RESULT AND DISCUSSION

The research location is in Sade Hamlet, Rembitan Village, Pujut District, Central Lombok Regency. It is ± 70km from Mataram City – the capital of West Nusa Tenggara Province. The total area of Sade Hamlet is 3.5 Ha. Of the area, approximately 1.78 hectares with 150 families inhabited for traditional village tourism facilities, while the rest are ordinary settlements. The topography of the land is contoured and the buildings follow the soil structure. The following is a map of the location of Sade Hamlet in Figure 1.

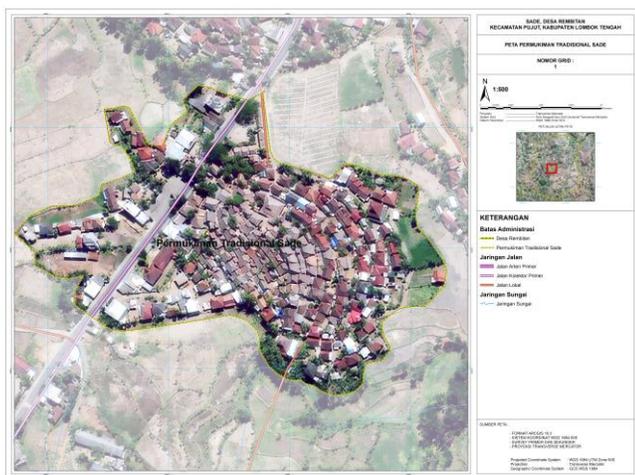


Figure 1. Sade Hamlet area

A. Traditional Sade Settlement

Traditional patterns, in general, have their peculiarities because people are used to the prevailing customary rules.

Even though modernization and globalization have entered their environment, society is not affected by it. Likewise, the Sade people choose to talk about modernization and stick to existing traditional traditions. The goal is to maintain the authenticity of the village [7].

The pattern of use in Sade forms a linear form. It is because the people, in general, live as farmers. And arable land is around the house, so the pattern of the house follows the pattern of agriculture.



Figure 2. Settlement Pattern
Sumber : [5]

Furthermore, if viewed from the kinship relationship, the Sade people tend to marry between siblings. It affects the layout of their homes which tend to be close to each other. So this model influences the settlement pattern [5]

B. Cultural Values in Sade Settlements

In principle, culture is a value passed down from generation to generation and is carried out in everyday people's lives through the dynamics of social change in society[8].

The cultural values that exist in the Sade Hamlet House are as follows:

1). religious value,

In making a house in Sade, we have to carry out a ritual in the form of thanksgiving. Furthermore, the time is determined by the head of the village or the traditional head of Sade.

2) The value of cooperation,

Cooperation among the community is a culture that has been rooted in all Indonesian society. However, due to the influence of outside culture, values began to erode, except in Sade hamlet. Nevertheless, Where the culture of cooperation of the community is still strong, this is proven by the community's cooperation in building houses together, hand in hand, so that the construction of one house can be completed quickly. Furthermore, it has been done without pay.

3) Ethical values

The ethical values in the Sade building can be used as guidelines for community members in how to behave. For example, a building that contains extreme ethical

values, which can be seen from the shape of the building, has meaning; for example, when entering Sade's house, have to bow and say hello to the owner of the house.

- 4) Aesthetic value is the value of beauty, where many things are related to aesthetic values, such as the beauty of the traditional Sasak house in the Sade community, which is still visible today, but with the times and globalization, people have started to use modern buildings [9].

C. Sade House Philosophy

The building in Sade Hamlet has a philosophy that is the value of beauty (aesthetics) of the local wisdom of the community. Each space has its meaning.

The meaning of thatched roofs/reeds will provide coolness during the day and warmth at night. The door to Sade's house is only five feet high, meaning that guests who visit it must respect their hosts by bowing their heads. The people's habit of covering the floor with buffalo dung means that insects or mosquitoes are afraid to enter the house, supernatural beings also do not dare to disturb the house occupancy, and the atmosphere in the room becomes warm. The stairs as a **connection** between Bale Luar and Bale Dalem are three steps as a symbol of Watu Telu(three times). It means that the Sade community in carrying out Islamic law still has elements of Hindu belief. So the prayer is only done three times a day. Another meaning of Watu Telu is if a living person experiences a phase of birth, life, and then death. And there is a meaning that in one family consists of father, mother, and children [9]

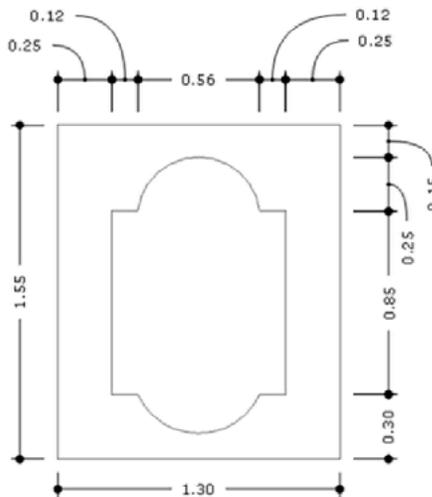


Figure 3. Door Section of bale
Source : Wibisono [5]

D. The Shape of the House in the Sade Traditional Settlement

The house is called "bale" in the Sasak language, a place where humans live and carry out their lives for the sake of getting comfort and tranquillity physically and mentally. [10]

According to Widiati [7] the traditional house of the Sasak tribe in Sade Hamlet consists of various kinds of bales, all of which have thatched roofs and have their own functions, including:

1. Bale Lumbung
2. Bale Tani
3. Bale Jajar
4. Berugag/Agreed
5. Gymnastics
6. Bale Bontar
7. Bale Beleq Bencingah
8. Bale Tajuk
9. Bale Gunung Rate
10. Bale Balaq
11. Bale Kodong

Each of these bales has different functions and forms of space, depending on the type of bale. For example, Bale Lumbung serves to store rice for food supplies stored in rice (unpeeled). Bale Kodong is usually used for honeymoon newlyweds [11]. Meanwhile, Bale Tani is a place for farmers to live, and Bale Bontar is a place to live for the upper-middle class.

Of all the bale, Bale Tani and Bale Bontar, which will be discussed, are related to the correlation between community strata and the shape of the building plan.

1. Bale Tani



Figure 4 . Bale Tani

Bale Tani is a house inhabited by the Sasak tribe which have jobs as farmers. This Bale Tani has one little entrance, which is 1.5 meters high and without windows. In the dry season, villagers usually leave their houses to clean the fields; the condition of the empty houses that the owners live in does not make them afraid of theft because Sade hamlets is a safe one according to sources who are residents of the village. Its shape symbolises the microcosm, namely the relationship between humans and their Creator and between humans. The rising back illustrates the correlation between God and humans, and the fathom symbolises the relationship between humans. [2].

Bale Tani uses straw for the roof, and the walls of the house are made of woven bamboo. In addition, the floor of Bale Tani is made of a mixture of clay, buffalo dung and

straw ash. In contrast, the wall covering is woven bamboo (chamber), which is left in its original colour and character. The structure of the building uses wood as poles/columns, and for the construction of horses, some variations use wood or bamboo. Moreover, all the materials used include environmentally friendly materials. It means that from the beginning, people's knowledge of carpentry is already relatively high.



Figure 5. Building materials: alang-alang/thatched roof and bamboo walls

The use of these materials comes from materials already available around the area where they live [12]. The technology used is still effortless but still refers to the culture and values of local wisdom [13].

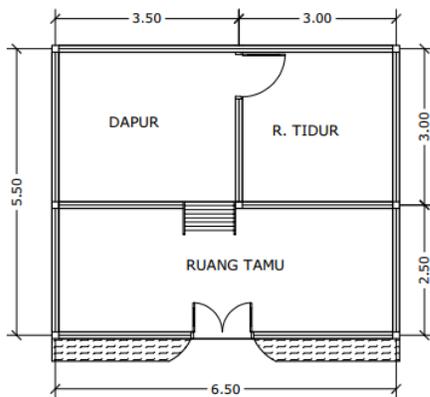


Figure 6. Sketch of Bale Tani

According to surasetja [14] the form of a building must be obtained from the functions that must be fulfilled such as the schematic and technical aspects of architectural modernization (rationalism), whose broader theoretical stance also forms symbolic, philosophical, political, social and economic questions.

Bale Tani. Bale Tani is divided into two major parts, namely Bale Outer and Bale Dalem. When people enter Bale Tani, they will be faced with a Sesangkok (middle room). In addition, if going to Bale Dalem, we should pass three stairs. This arrangement of stairs shows that there is still an element of Islam wetu telu (Islamic teachings that still have the influence of the flow of animism - dynamism, because,

during the spread of Islam, the Wali (Islamic religious expert) on duty left the village before his teachings were completed [5]. The number of steps symbolizes God, ancestors and fellow human beings. Entering Bale Dalem on the left, there is Pawon or the kitchen, while on the right, there is Dalem Bale which is used to store rice or family assets [2].



Figure 7. Kitchen

The values of this Bale Tani form illustrate the equality of all humans before God Almighty, and the teachings to always be humble or respect each other. Where Bale Luar (the outer space) and the inner space (Bale Dalem) have their respective meanings. Outer space means the relationship between humans to respect each other and maintain an attitude of kinship, as well as mutual respect for each other. Meanwhile, Bale Dalem defines the role of a woman who is always protected [2]. In this Bale Dalem room, the kitchen serves as a place for giving birth which gives importance to the community/families who live in the bale.

2. Bale Bontar



Figure 5. Bale Bontar

Bale Bontar is a house inhabited by the Sasak tribe, which is a reasonably well-off group. The form of Bale Bontar does not have special rules in its construction.[15]

Like Bale Tani, Bale Bontar uses materials in the building; namely, the roof of the house uses reeds or straw, the walls of the house use woven bamboo that covers the entire side of the house, the height of the Bale Bontar foundation is higher than Bale Tani. In addition, there is a difference from Bale Tani, namely the elevation of the floor on Bale Bontar with a height of 50cm [15].

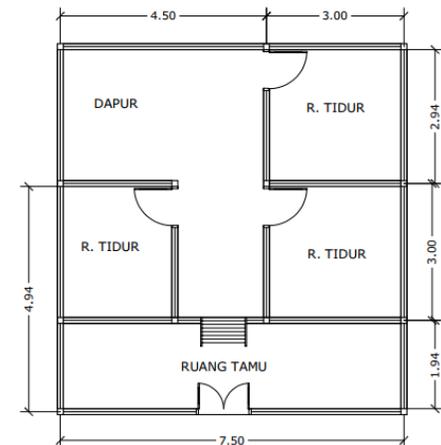


Figure 6. Sketch of Bale Bontar

Bale Bontar has a more oversized terrace and usually consists of three rooms, one Pawon (kitchen) on the left and one Sesangkok on the left. Bale Bontar stairs can be used as one ladder or two stairs depending on the height of the building foundation so that the difference between the space in Bale Bontar and Bale Tani lies in the amount of space.



Figure 7. Place to put things

If Bale Tani has three rooms, one Pawon (kitchen), one room, and one Sesangkok (middle room), it is different from

Bale Bontar, which has additional space, such as a bedroom for children or a place to put things. It is supported by the wider Bale Bontar size than Bale Tani (Surasana et al., 2015).

IV. CONCLUSIONS

Based on the results of research related to the division of spatial functions based on social levels in traditional Sasak settlements, it can be concluded that

1. The social level in traditional Sasak settlements is closely related to the Sade community housing, where differences in an individual or group of people place a person in different hierarchical classes and provide different rights and obligations between individuals in another social layer. Such is the difference between Bale Tani for farming communities and Bale Bontar for people who are quite wealthy.
2. The difference between Bale Tani and Bale Bontar lies in the foundation of the building, where Bale Bontar has a higher foundation than Bale Tani.
3. The division of space functions in Bale Tani and Bale Bontar. Bale Tani only has three rooms, namely a sesangkok, a bedroom, and a pawon (kitchen). However, Bale Bontar has a larger area so that there are additional spaces in it, such as three bedrooms, one pawon (kitchen), and a sesangkok..

REFERENCES

- [1] Ibnu Sasongko, "PEMBENTUKAN STRUKTUR RUANG PERMUKIMAN Studi Kasus Desa Puyung - Lombok Tengah," *Dimens. (Jurnal Tek. Arsitektur)*, vol. 33, no. 1, pp. 1–8, 2005.
- [2] I. G. A. V. Lukita, L. Tulistyantoro, and G. S. Kattu, "Studi Semiotik Ruang Hunian Tradisional Suku Sasak (Studi Kasus Dusun Sade, Lombok Tengah)," *Intra*, vol. 4, no. 2, pp. 443–448, 2016, doi: 10.9744/interior.14.2.72-77.
- [3] D. A. Dara, "Rencana Penataan Lanskap Permukiman Tradisional Kampung Kuin, Banjarmasin," 2010.
- [4] G. Adi Susilo, "Model Tata Massa Arsitektur Sasak di Pulau Lombok," *J. Lingkung. Binaan Indones.*, vol. 10, no. 01, 2021, doi: 10.32315/jlbi.v10i01.6.
- [5] A. Widisono, "The Local Wisdom on Sasak Tribe Sade Hamlet Central Lombok Regency," *Local Wisdom J. Ilm. Kaji. Kearifan Lokal*, vol. 11, no. 1, 2019, doi: 10.26905/lw.v11i1.2711.
- [6] M. Muaini and Z. Zainudin, "Nilai Religi Arsitektur Rumah Adat Sasak Dusun Sade Desa Rembitan Kecamatan Pujut Kabupaten Lombok Tengah," *Hist. / FKIP UMMat*, vol. 2, no. 2, p. 38, 2017, doi: 10.31764/historis.v2i2.192.
- [7] A. K. Widiyanti, "Preservasi Rumah Adat Desa Sade Rembitan Lombok Sebagai Upaya Konservasi," *Vitr. Arsitektur, Bangunan, Lingkung.*, vol. 6, no. 3, pp. 79–84, 2017, [Online]. Available: <https://media.neliti.com/media/publications/185916-ID-preservasi-rumah-adat-desade-rembitan.pdf>.
- [8] R. Yunus, "TRANSFORMASI NILAI-NILAI BUDAYA LOKAL SEBAGAI UPAYA PEMBANGUNAN KARAKTER BANGSA," *J. Penelit. Pendidik.*, vol. 13, no. 1, 2016, doi: 10.17509/jpp.v13i1.3508.

- [9] H. Adrian and W. Resmini, "Pengaruh Globalisasi Terhadap Nilai-Nilai Budaya Pada Rumah Tradisional Masyarakat Sade Lombok Tengah," *Civ. Pendidikan-Penelitian-Pengabdian Pendidik. Pancasila dan Kewarganegaraan*, vol. 6, no. 2, p. 13, 2019, doi: 10.31764/civicus.v6i2.670.
- [10] S. Supiyati, F. Hanum, and Jailani, "Ethnomathematics in sasaknese architecture," *J. Math. Educ.*, vol. 10, no. 1, 2019, doi: 10.22342/jme.10.1.5383.47-58.
- [11] I. N. Surasana, Purwadi, I. G. Suka, A. A. Murniasih, and I. K. Kaler, "Etnografi dusun sade, desa rembitan, lombok tengah, nusa tenggara barat," *Progr. Stud. Antropol. Fak. Sastra dan Budaya Univ. Udayana*, 2015.
- [12] I. Julita and M. I. Hidayatun, "PERUBAHAN FUNGSI, BENTUK DAN MATERIAL RUMAH ADAT SASAK KARENA MODERNISASI," *ATRIUM J. Arsit.*, vol. 5, no. 2, pp. 105–112, Jul. 2020, doi: 10.21460/atrium.v5i2.90.
- [13] A. Z. Arief, "Implementasi Konsep Ecohouse Dan Ecoliving Pada Arsitektur – Permukiman Tradisional Sasak," *Spectra*, vol. XIV, no. 27, pp. 1–14, 2016.
- [14] R. I. Surasetja, "Fungsi, ruang, bentuk dan ekspresi dalam arsitektur," *Bahan Kuliah*, pp. 1–13, 2007.
- [15] N. Fivi Anggraeny, Antariksa, and N. Suryasari, "Perubahan Bentuk Bangunan Bale Tani Dan Bale Bontar Di Dusun Sade Lombok Tengah," *Arsit. e-Journal*, vol. 4, no. 2, pp. 123–142, 2011.