

**THREE CULTURAL ELEMENTS ANALYSIS OF THE  
*MINANGKABAU* TRADITIONAL HOUSE : *GADANG*  
HOUSE CULTURALLY**

**A Paper**

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2016**

**ANALISIS TIGA UNSUR KEBUDAYAAN PADA RUMAH TRADISIONAL  
MINANGKABAU : RUMAH GADANG SECARA BUDAYA**

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**ABSTRACT**

*Penelitian ini bertujuan untuk mengetahui bagaimana menemukan, mengklasifikasikan dan menjelaskan tiga elemen kebudayaan rumah tradisional Minangkabau: Rumah Gadang. Metode yang dipakai dalam penelitian ini adalah metode deskriptif analisis kualitatif. Penulis mengumpulkan 15 data dari 3 jenis Rumah Gadang, Rumah Gadang Gajah Maharam, Serambi Papek dan Rajo Babandiang. Pada saat pengumpulan data, penulis menggunakan metode dokumentasi. Teknik yang dilakukan untuk mendapatkan data adalah sebagai berikut: (1) menentukan unsur arsitektur dari ketiga jenis Rumah Gadang tersebut, (2) mendeskripsikan data yang telah ditemukan sesuai dengan unsur arsitektur, budaya pada ketiga Rumah Gadang tersebut, (3) menganalisa data yang telah ditemukan dengan menjelaskannya serta penjelasan secara arsitektur serta elemen kebudayaan pada Rumah Gadang dapat dideskripsikan pada 3 elemen kebudayaan: Ide, Aktifitas dan Artefak. Setelah analisis data, kemudian penulis menginterpretasikan analisis data tersebut dengan membuat table untuk membuktikan dalam bentuk angka. Dari analisis tersebut dapat disimpulkan bahwa tiga jenis Rumah Gadang terdapat 3 unsur bangunan yang hampir berbeda, yaitu: unsur atap, pintu dan tangga, serta lantai, dan 12 unsur bangunan yang sama, yaitu: gonjong, tiang, dindinng, jendela, kamar tidur, kolong, arah bangunan, sandi (fondasi bangunan). Penelitian ini dilakukan agar pelajar atau pembaca dapat memahami mengenai Rumah Tradisional Minangkabau.*

*Kata kunci :Rumah Gadang, Unsur Budaya*

**THREE CULTURAL ELEMENTS ANALYSIS OF THE MINANGKABAU  
TRADITIONAL HOUSE : GADANG HOUSE CULTURALLY**

**ZUL JULIAFIT ALEN**

**ABSTRACT**

This research is aimed to know how to find, classify and describe the three cultural elements of *Minangkabau* traditional house: *Gadang* House. The research uses a descriptive qualitative research design. The writer collects 15 data from each three kinds of *Gadang* House, *Gajah Maharam*, *Serambi Papek* and *Rajo Babandi* *Gadang* House. In collecting the data the writer uses documentation method. The technique of getting data are : (1) choosing the Architectural element of Three *Gadang* Houses, (2) describing those data based on finding the Architectural, cultural element of Those *Gadang* House, (3) analyzing the data found by explaining the data and how those architectural, cultural element of *Gadang* House can be describe its three cultural elements: Ideas, Activities and Artifacts. After analyzing the data, then interpret the analyzed data by making tables to show in the number. From the analysis it can be concluded that from the three kinds of *Gadang* House there are 3 elements of building that rather different, they are the roof, door and stair, and the floor and 12 elements of building are the same, they are: *Gonjong*, Column/Pillar, Wall, Window, Bed Rooms, *Kolong*, Direction Building, *Sandi* (Build Foundation). This research is conducted so that students or readers comprehend *Minangkabau* Traditional House.

Keywords :Gadang House, Culture elements.

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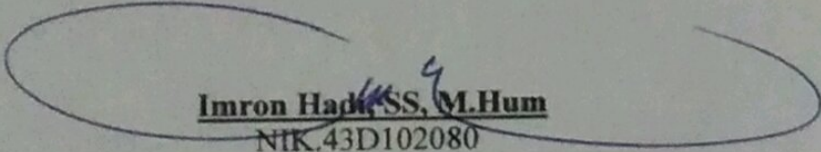
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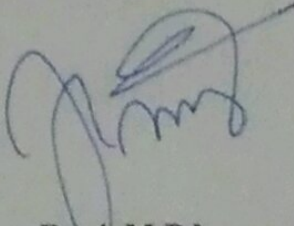
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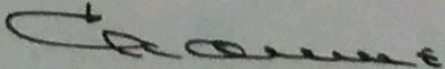


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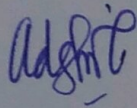
## Three Cultural Elements Analysis of The Minangkabau Traditional House : Gadang House Culturally

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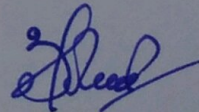
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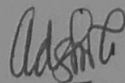
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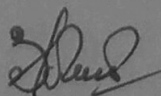
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## **MOTTO AND DEDICATION**

**MOTTO:**

**“LIFE LIKE WATER, IT TO BE LIKE THE PLACE  
THAT IT PLACED”**

**DEDICATION:**

**This paper is dedicated to Allah SWT, my Mother and  
Father, My Best Friends, and My Self.**



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Alhamdulillah all praises be to Allah SWT, who gives us blessing and guidance. Because of His graciousness and mercifulness the writer can finishing the paper entitled : Three Cultural Elements Analysis Of The *Minangkabau* Traditional House : *Gadang* House Culturally.

*Sholawat* and *sallam* may Allah send them to our Prophet Muhammad SAW, (peace be upon him), his families, his companions, and his followers, the best messenger for people all over the world. This world becomes peace because of his hard effort in giving the human being advices.

This paper writing is to fulfill one of the requirements for taking undergraduate program (S1) of English Department of School of Foreign Languages JIA.

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Finally, the writer hopes this paper will be useful especially for his and generally for everyone who reads it.

Bekasi, 30<sup>th</sup> July 2016

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# CHAPTER I

## INTRODUCTION

### **A. Background of The Research**

In the world there is no country which has monoculture, every country absolutely has multi cultures, and so has Indonesian culture. The Indonesian culture is not the real culture anymore, there are mixed cultural back grounds, not only cultures from Indonesian itself, but also from India, china, Arab and Europe. Historically, Indonesian cultures have been mixed by those above countries in the interactions of the Indonesian people in the past.

Acculturation is a major change that occurs within the culture as a result of contact between cultures that happens in long time. It happens when there are groups which have different cultures interact directly and intensively. This resulted in the emergence of the great changes in the cultural patterns on one or both groups. Cultural changes due to acculturation process does not lead to a total change in culture is concerned, this is because there are cultural elements that still survive, people in there that receive most or make adjustments to elements of the new culture. In other words, the process of acculturation would happen if each culture that blends mutually balanced. In Indonesia there is interaction between Hinduism, Buddhism and Islam cultures with local culture, this raises the acculturation with the local culture. It can be seen

from the art building, the system of marriage, birth, local arts etc that exist in Indonesia.

In the process of acculturation there is a process called the assimilation, where assimilation is a process where there are two cultural groups, majority cultures and minority cultures, both cultural groups that interact directly and intensively, resulting group of minority cultures adapt to the culture of the majority, so sooner or later they losing their cultural identity and get into the majority culture.

The long history of Indonesian society life journey marked by numerous associated with foreign societies such as China, India, Persian, Portuguese, English, Dutch, and Japanese; where they turned left many cultural elements some of which were later adopted in the local culture.

The influence of the first to touch the people of Indonesia in the form of Hindu and Buddhist cultural influence of India since first century, it is based on Forshee (2006 : 9) explained that By way of ocean routes, India had established trade with Java from about the first century and the outermost Indonesian islands received goods from China and India many centuries ago. Because of the rhythms of the monsoons in island Southeast Asia, traders moving between India and China generally needed to spend a season in port somewhere near the Straits of Melaka to wait for the winds favorable for an onward journey.

Hinduism and Buddhism, at that time spread cover a wide area in Indonesia, as well as melting together with the original culture that has a



long life. However, especially in Java and Bali, Hindu and Buddhist influence was embedded with powerful until today.

Stories such as the Mahabharata or Ramayana very popular until now, even in some ethnic groups such as the Sudanese, Javanese, and Bali, the influence of the stories that have been considered as a part or characteristic of the culture; some films Indonesia was much oriented properties of Indian films, which include singing and dancing; *dangdut* music which is so popular for specific segments of society, can be said to be rooted in Indian culture. The most prominent influence of Hinduism can be found in the people of Bali, although there is a little difference because of course the cultural elements of the original is retained, but the influence of Hinduism firmly planted on public confidence in Bali.

The influence of Western culture began to enter the Indonesian people through the arrival of the Portuguese in the early 16th century, they came to Indonesia because of Indonesian natural wealth in the form of spices in the Maluku, and these spices are the things that hard sell in Europe at that time. Missionary activities that accompany their trading activities, with immediate successfully implanting the influence of the Catholic religion in the area. When the Dutch successfully urged the Portuguese to leave Indonesia in about the year 1600 AD, the influence of the Catholic religion was soon replaced by the influence of the Protestant religion. However, the attitude of the Dutch softer in the matter of religion when compared with Portuguese, it was successfully influenced the Protestantism in the areas

that were previously not sufficiently strongly influenced by Islam and Hinduism, although the Dutch succeeded to impose the political power no less for 350 years in Indonesia.

In the process of contact between the elements of one culture and the other cultures, there was a mutual influence (interaction) between cultures, in the process of interaction that will rise issues of cultural change, that is the weakening of cultural values themselves. So, when our nation's culture interact with foreign cultures which have a strong influence would result in a change in our culture that do not fit with the personality of our nation's culture. In the context of modernization, a state loaded with imitation foreign life style, because people want to be called modern they did not hesitate to emulate the lifestyle of the West, though probably for most people considered contradictory values.

*Minangkabau* is one of the Indonesian ethnic that still up hold their culture and it has the unique way to show their identity. *Minangkabau* is not only as a place of life and death, and neither just a place to live nor developing, but *minangkabau* has a philosophical meaning. As in the proverbial phrase *minangkabau "Alam Takambang Jadi Guru"*, *Alam* has deep meaning in every form, nature, and everything that happens in it, is something that can be used as guidance, teaching, and teachers. *Alam* as doctrine and philosophy of life of words that become a way of life for people in the blend, act, and behave. In *minangkabau* even so, they make all forms proverb in the universe as the base of their life, then they use it as

the rules, laws, and customs regulations that they apply those in everyday of their life, and then it is called the doctrine of *Minangkabau*.

Basically, nature has the two most basic characteristic. First, nature is fixed, means that nature has never changed since the beginning until now. All things do not change it serve as the basis of *Minangkabau* society or the legal basis and customary formulation, this foundation is called "*Adat Babuhua Mati*". Second, the nature is not fixed, means that nature can change according to the God's will. Those all were caused by the circumstances, the situation and the weather. Those two most basic characteristic are also used by the *Minangkabau* as create custom formulation, called "*Adat Babuhua Sintak*". All of those serve as the philosophy of "*Alam Takambang Jadi Guru*."

'*Urang Minang*', a term commonly used to indicate the identity of *Minangkabau* society and inhabit most areas of West Sumatra province. Original areas are three indigenous territorial unities called *nan luhak tigo* (region three), namely: Luhak Agam, Luhak Limapuluh Koto, and Luhak Tanah Datar.

One of the great cultures in *Minangkabau* is the Traditional House – *Gadang* House. In terms of philosophy, *Gadang* mean is not because of its large, but the functions of *Gadang* House are huge. The function of the *Gadang* House is to cover part the overall life of the *Minangkabau* daily, either as a family home and caring for the family, the center carrying out various traditional ceremonies, as a place to get the advices of the

*Penghulu* (tribe's leader), to discuss all member problems together in a tribe, as a place of education tradition, religion and culture people and villages etc. It is a function of the *Gadang* House is when we understand well.

J.J. Hoenigman said in Koentjoroningrat (2013 : 150) there are three cultural elements, mean :

1. Cultural existence refers to a complexity of ideas, suggestions, values, norms, rules, etc.
2. Cultural existence refers to a complexity of activities, patterned actions of human being in societies.
3. Cultural existence refers to tools which created by human.

Ideas form of culture is a culture in the form of a collection of ideas, ideas, values, norms, rules, and so on which are abstract cannot be felt or touched. This culture form located in heads or in the nature of thinking citizens. If the community expressed their ideas in writing, then the location of the ideal culture was in essays and books the work of writers such citizens.

Activity is a form of culture as a pattern of human action in that society. This form is often also referred to as a social system. The social system is composed of human activities interact with each other, make contact, as well as associating with other human beings according to certain patterns are customary code of conduct.

Artifacts are physical culture form the form the results of the activities, actions and work of all people in the community in the form of objects or things that can be touched, seen and documented of its most concrete manifestation of the three cultures. In the reality of social life, including culture form one inseparable from the other culture form. For example: the ideal culture form organizes and gives direction to the action (activity) and work (artifacts) man.

Culture is a way of life that developed and shared by a group of people and passed down from generation to the next generation. Culture is made up of many complex elements, including religious and political system, customs, languages, tools, clothing, buildings, and works of art.

When someone tried to communicate with people of different cultures and adjust differences, it is proving that culture is learned. Culture is a holistic lifestyle. Culture is complex, abstract, and spacious. Many aspects of culture help determine communicative behavior. Elements of socio-cultural spread and cover many human social activities.

Some of the reasons why people have difficulties when communicating with people from other cultures is seen in the definition of culture: Culture is a set of complex values are polarized by an image containing a view on its privileges alone. "The image that force" that take different forms in various cultures such as the "rugged individualism" in America, "the individual harmony with nature" in Japan and "collective compliance" in China. Image coercive culture is to equip its members with

guidelines on proper behavior and sets the logical meaning and value that can be borrowed members of the most understated to gain a sense of dignity and affinity with their lives. Thus, the Culture which provides a coherent framework for organizing the activities of a person and allow predict the behavior of others.

Culture is human knowledge that is believed to be true by the person concerned and covered with enveloped the feelings and emotions of man as well as a source for the assessment system is something that is good and bad, something valuable or not, something is clean or dirty, and etc.

Culture produces behavior and certain cultural objects, as required by the motivation that belongs or stimuli encountered. The ideas that exist in every culture consists of a series of instructions for organizing, selecting, and assembling the symbols necessary, so that the symbols have been screened it together and arranged in such a way embodied in the form of behavior or cultural objects as desired by the perpetrator.

From the above data, the writer gives one sample:

*Gonjong (Gadang House, Gajah Maharam:Luhak Tanah datar).*

The above datum which describes about *Gadang* house of Minang people who live in the three *Luhak* located in the Agam, Lima Puluh Koto and Tanah Datar. The house is very special means it is different from other houses located in cultures of this country. Differences in sorts, philosophy, and background cultures. One of those differences is *Gonjong*. *Gonjong* is

described in the three cultural elements, ideas, activities and artifacts. They are :

*Gonjong* in the Minangkabau cultural house is the highest side of the roofs forms spears to the sky created of zinc with circled pattern, the upper the smaller, ended by stars sorts or buffalo head sorts with horns located in the left, right and the forward of the house. *Gonjong* possesses philosophy meanings *Adat basandi syara, syara basandi kitabullah*, the idea means cultures of Minang people must be based on Islamic Sara in *muamalah, munakahat* which ruled or set through Alqoran and Hadist- hadist Rasul in their daily lives.

*Gonjong* refers to the descriptions of Minang people from the roots to the top, means from the *Nagary* people, local government, *Datuk/Pemangku adat* and *Kitabullah*. All of them refer to the real, alive activities in the Minangkabau people lives.

*Gonjong* refers to the artifacts , too means the description of architectural patterns, that is the highest side of the roofs forms spears to the sky created of zinc with circled pattern, the upper the smaller, ended by stars sorts or buffalo head sorts with horns located in the left, right and the forward of the house.

## **B. Scope of the research**

In this research, The analyze just focuses on how to analyze The Three Cultural Elements : Ideas, Activities, and Artifacts of *Minangkabau*

Traditional Houses. For the theory, it will analyze those three cultural elements with the theory of culture by Koentjaraningrat (2013)

### **C. Research Question**

1. How many kinds and parts of *Gadang* House in the *Minangkabau* regions ?
2. What does each part of *Gadang* House mean, function, and symbolize to *Minangkabau* culture ?
3. How does the Three Culture Elements (Ideas, Activities, and Artifact) explain the *Gadang* House ?

### **D. The Objectives of the Research**

Based on the problems of the research mentioned above, the objectives of this research are described as the following:

1. This research is for knowing the kinds and parts of *Gadang* House in *Minangkabau* Regions.
2. This research is for understanding the meanings, functions and symbols of *Gadang* House Parts.
3. For knowing the implementations of The Three Cultural Elements in those *Gadang* Houses.

### **E. The Significant of the Research**

Hopefully this writing of paper can be useful only for the writer himself / herself but also for the reader mainly who learn at least who has relation with English in direct activities



a. For The Writer

The writer hopes this paper can add the knowledge of Indonesian Culture, especially *Gadang* House, and make the writer still remember that Indonesia had the greatest culture and can help preserve the Indonesian culture.

b. For the reader

The writer hopes this paper can be the reference of the reader to knowing more about the Indonesian Traditional House – *Gadang* House, make realize that we have to preserve the Indonesian culture. In additional, this paper can be the guidance of the reader who wants to know more about *Gadang* House.

## **F. The Systematic of The Paper**

The systematic of the paper means to present the paper in well –edited composition, this paper is divided into 5 chapters as follow:

Chapter I explains about the background about the research, the scope of the problem, the question of the research, the objective of the research, the significant of the research, and the systematic of the paper

Chapter II consists of the *Minangkabau*, Culture, and *Gadang* House

Chapter III consists of Setting of the research, Subject of the Research, The Method of the Research, Technique of Data Analysis, and Procedure of the Research

Chapter IV consists of the data description, Data analysis, the data interpretation and the discussion.

Chapter V the writer gives the conclusion of research and gives some suggestion.

## CHAPTER II

### THEORITICAL DESCRIPTION

This paper would like to analyze “Three Cultural Elements Analysis of the *Minangkabau* Traditional House: *Gadang* House Culturally” That is why this paper needs some theories to support the research. In this chapter, the theories are taken as a basic of the research. Those theories are about: A. *Minangkabau* B. Culture C. *Gadang* House

#### A. Culture

The essence of culture so complex that the experts always provide the definition, comprehension and restrictions varied. Tylor suggested one definition in Andreatta and Ferraro (2013 : 34) Culture is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society. In Chaer and Agustina's (2010 : 164-165), Koentjaraningrat said culture is only possessed by man, and grow together with the development of human society. In same book Nababan added and further explained of grouping definition of culture on four categories, they are :

1. The definition viewed culture as a regulator and a binder society
2. The definition viewed culture as things that humans acquired through learning or education
3. The definition viewed culture as customs and human behavior

4. The definition viewed culture as a communication system used by the society to gain the cooperation, unity, and the survival of human society

The word "Culture" is derived from Sanskrit *buddayah*, which is the plural form of the word *buddhi*, which means mind or intellect. Thus, culture can be defined : "things that are concerned with the mind or intellect." (Koentjaraningrat, 2013 : 145)

In addition, Koentjaraningrat (2013 : 145) stated that the word culture, which is the same foreign word "culture" is derived from the Latin word *colere* means "processing, working," especially cultivate the land or farming. The growing sense of the meaning of culture as an efforts and human action to cultivate the land and natural change.

Hepworth (1990 : 1) Culture is the sum of common characteristics which binds together a group of people. The commonalities include values, beliefs, lifestyle, language, kinship, religious references and practices, work patterns and other aspects of the daily fabric of life. The effect of these commonalities makes it possible for you to move through your daily activities with the clear expectation that those around you will attach similar meaning to things.

According to Oswalt said in Duranti (1997 : 24) explained In anthropology, a culture is the learned and shared behavior patterns characteristic of a group of people. Your culture is learned from relatives

and other members of your community as well as from various material forms such as books and television programs. You are not born with culture but with the ability to acquire it by such means as observation, imitation, and trial and error.

Despite the acknowledgment made in textbooks like the one just mentioned of the need for an “ability to acquire” culture, the view of culture as learned is often understood in opposition to the view of human behavior as a product of nature, that is, as an endowment which is passed down from one generation to the next through the principles of genetics. A group of people would be said to have a culture if the interpretation of world in a way approximately same, and they can express themselves, thoughts and feelings about the world in ways that will be understood by each.

Williams remarked in Hobart (2000 : 3) Culture is one of the two or three most complicated words in the English language. This is partly so because of its intricate historical development, in several European languages, but mainly because it has now come to be used for important concepts in several distinct intellectual disciplines and in several distinct and incompatible ways.

From those definitions of culture that defined above, Culture may be defined as the totality of the mental and physical reactions and activities that characterizes the behavior of the individuals composing a social group collectively and individually in relation to their natural environment, to

other groups, to members of the group itself and of each individual to himself.

J.J. Hoenigman in Koentjaraningrat (2013 : 150) stated that the three elements of culture, they are: Ideas, Activities and Artifacts.

## **B. Elements of Culture**

In Chaer and Agustina (2010 : 164-165), Koentjaraningrat said culture is only possessed by man, and grow together with the development of human society, to understand it, Koentjaraningrat using what he calls "cultural framework", which has two aspects, namely (1) Cultural Contents and (2) The Elements of Culture.

The consist of the Cultural Contents are the seven contents that are universal, means they contained in any human society in this world, they are (1) Language, (2) Technology systems, (3) Livelihood systems and economic life, (4) Social organization, (5) a system of knowledge, (6) Religion systems, and (7) The arts.

Whereas the consists of the elements of culture are : The Element of Ideas, The Elements of Activities, and The Element of Artifact. Those three Elements was sequentially called : The system of abstract culture, social systems that are a bit concrete and physical culture that is very concrete.

J.J. Hoenigman said in Koentjaraningrat (2013 : 140) there are three cultural elements, mean:

1. Cultural existence refers to a complexity of ideas, suggestions, values, norms, rules, etc.
2. Cultural existence refers to a complexity of activities, patterned actions of human being in societies.
3. Cultural existence refers to tools which created by human.

The first element is the ideal form of culture, nature abstract, intangible or photographed. Its location is inside the heads, or in other words, in the minds of members of the community in which the pertinent culture of life. If members of the community had earlier expressed their ideas in writing, then the location of the ideal culture are often in essays and books of the work of the author's relevant members of the community. Now the idea of culture is also a lot stored in the disk, archive, collection of micro films and micro fish, a computer card, cylindrical, and computer tape.

The ideas and thoughts of humans who live together in a society, gives life to the community. These ideas cannot be separated from one another, but always concerned, into a system. Anthropologists and sociologists refer to this system as a cultural system. In the Indonesian language there is also another term that is very appropriate to call this cultural ideal form, namely Custom or customary for the plural form

The second element of the culture is called social system. This social system patterned actions explains of the man himself. This social system consists of the activities of human beings interact, relate and get along

with one another from second to second, day to day and from year to year, always according to certain patterns are based on the customary behavior patterns. As the activity of human beings in a society, the social system is concrete, happens around us every day, can be observed, photographed and documented.

The third element of the culture is called physical culture, and does not require much explanation. Because of the whole result of the activities, actions and work of all human society, so it's most concrete, and the form of objects or things that can be touched, seen and photographed. There are objects such enormous steel mill; there are objects that are very complex and sophisticated, such as high-capacity computer; or large objects and moving, an oil tanker wind; No buildings as a result of the architect art beautiful temple; or there are small objects such as batik cloth, or even smaller like a shirt button.

These three elements of the culture that has been described above, in the reality of people's lives are certainly inseparable to each other. Idea cultures and customs regulate and member direction to the action and work of the man. Good thoughts and ideas, as well as actions and man's work, produce cultural objects physically, on the contrary, physical culture form a certain environmental an increasingly keep people from the natural environment that influence the patterns of his actions, even the way thinking Also.



All elements of culture can be seen on the three elements of culture above. An example is the University of Indonesia. As an institution of higher education, the university is an element in the overall framework of the Indonesian culture. Therefore universities could constitute an element culture ideal, which typically comprises the ideals of the university, the norms for employees, faculty or students, the rules of examination, views, both scientific and popular, and so forth. Universities Indonesia is also an element of a human activity and actions which are interconnected or interact in terms of carrying out a variety of things. There is one who gives lectures, there is one who listened and recorded, there are others who test and answering the test, there are people who typed letters and set the books and so on. But be separated from all that, people can also conduct research on the University of Indonesia without regard to the above matters. That's why he saw only Indonesian university as a complex of buildings, classrooms, and rows of college, the set of books, a set of desk, typewriters, and other tools.

### **C. Semiotic : Sign and Symbol**

Danesi (2004 : 4) said a sign is anything –a color, a gesture, a wink, an object, a mathematical equation, etc.-that stands for something other than itself, and a symbol stands for its referent in a conventional way. Words in general are symbols, Danesi (2004 : 31).

The sign and symbol have the correlation to our mind can identify something we see, so that Ferdinand de Saussure in Danesi (2004 : 3) said

a science that studies the life of signs within society is conceivable. It would be part of social psychology and consequently of general psychology. I shall call it semiology (from Greek semeion “sign”). Semiology would show what constitutes signs, what laws govern them.

In other book, John Lechte (1994: 121) said Semiotics is the theory and analysis of signs and significations. A semiotician like the early Barthes sees social and cultural life in terms of signification, and therefore in terms of the non-essential nature of objects. Semiotics also studies the way that signs signify – in the conventional literary texts and legal documents, or in advertisements and bodily conducts.

Basically semiotic is the study about the signs and symbols, their systems, and how the meaning can be interpret by those signs and symbols.

#### 1. C.S Peirce

Peirce argued triangular theory of meaning or meaning triangle which consists of three main elements, namely the sign (sign), object, and interpretant. Signs are physical objects that can be captured by the five human senses and is something that refers to (represent) something other than the sign itself. Peirce mark consists of the symbol (the marking of the deal), Icon (the marking of the physical representation) and Index (the marking of cause-effect relationships). While this is called objek. Objek

reference mark or reference mark is the social context that becomes the reference of a sign or something referred mark.

Interpretant or the sign is the concept of thinking of the people who use the sign and lowered it to a particular meaning or meanings in someone's mind about the object that is referenced a tanda. Hal paramount in the process of semiosis is how meaning emerges from a mark when the mark was used by people communicating.

Deledalle (2000 : 109) explained Peirce analyzes signs semiotically in three steps at three different levels of relation: (1) In reference to the representamen: the sign is analyzed as such in reference to itself; (2) in reference to its object; (3) in reference to the sign-interpretant, in other words in reference to the sign or field of signs with which the reader or listener associates the representamen in such a way that the latter refers to an object. The third step, or level 3, semiotically presupposes 2 and 1; the second step, or level 2, presupposes 1. This gives the following well known table in which the Peircean analysis of signs enables us to distinguish nine types of sub-signs:

<b>Qualisign</b> [= a quality which is a sign.]	<b>Sinsign</b> ['sin' ='only once': an event which is'a sign.]	<b>Legisign</b> [= a law which is a sign. Every conventional sign is alegisign.]
<b>Icon</b> [= a sign which has the quality of the object it denotes.]	<b>Index</b> [= a sign which denotes an object by being affected by that object.]	<b>Symbol</b> [=a conventional sign.]
<b>Rheme</b> [= a sign of a qualitative possibility, Le. it represents a possible object.]	<b>Dicent sign</b> [= a sign of the actual existence of an object.]	<b>Argument</b> [= a sign of a law.]

Source : Lechte (1994 : 146)

## 2. Ferdinand De Saussure

Semiotics is the theory proposed by Ferdinand de Saussure in 1857-1913. In this theory of semiotics is divided into two parts (dichotomy) are bookmarks (signifier) and the sign (signified). Markers seen as a form / physical form can be identified by a form of architectural works, is being seen as a sign of meaning is revealed through the concept, function and / or values contained in works of architecture. The existence of semiotics Saussure is the relation between signifier and signified by conventions, commonly called the significance. Semiotics is the significance of studying the relation sign system sign elements in a system based on certain rules or conventions. Social consensus needed to be able to interpret the signs.

According to Saussure, the sign is composed of: The sounds and images, called the signifier or markers, and the concepts of sounds and images, called signified. In communicating, a person uses a sign to send the meaning of objects and other people will interpret these signs. Objects for Saussure called "referent". Similar to Peirce termed interpretant to object to the signified and signifier, difference Saussure interpret the "object" as a referent and mention it as an additional element in the process of tagging. Example: when a person mentions the word "dog" (signifier) with cursing tone then it is a sign of bad luck (signified).

According to Saussure's concept, he comes to announce what has become for modern audience the most influential principle of his linguistic theory: that the relationship between the signifier and the signified is arbitrary, Lechte (1994 : 148).

### 3. Roland Barthes

This theory was proposed by Roland Barthes in 1915-1980, in his theory of semiotics Barthes develops into 2 levels, namely the level of denotation and connotation. Denotation is the sign level that explains the relationship signifier and signified in reality, generate meanings explicit, direct, and certainly.

Roland Barthes forward these ideas by emphasizing the interaction between text with personal and cultural experience of its users. Barthes still use the the term signifier-signified that

carried Saussure, but there are the difference of their theory, Barthes idea include a denotation (meaning actually fit the dictionary) and connotation (double meaning born of cultural and personal experience). He also looks at other aspects of the designation of "myth" that marks a society. "Myth" by Barthes is located on the second level tagging, so as to form a system of sign-signifier-signified, the sign will be a new marker which then has a second marker and establish a new mark. Thus, when a sign which has connotations later evolved into the meaning of denotation, the meaning of denotation will be a myth.

#### **D. Earth and Climate of Indonesia**

According to geologist, at the ice age there was the huge land, on that land there are the mountains which extends from Himalaya Mountain to the southeast, then turn to east and then curved to the north. That main land called by geologist is *Sahul* Land and *Sunda* Land, at the present it is called Asia and Australia. Both lands are trusted as one huge land.

Koentjaraningrat (2010 : 1-34) explained that in the end of the ice age, the ice is expected in the northern and southern of the earth are melted, the sea level rise and flooded most of the land in the earth, including the *Sunda* Land and *Sahul* Land. The remains of both two lands are only the towering mountains, so it becomes rows of islands that known as the Indonesian archipelago and the Philippines. *Sahul* Land lost and became the Seabed Bengali, Thai Muang Sea, South China Sea, Java Sea and Suhu

Sea, while the *Sahul* Land became the basis of sea between Australia and New Guinea Continent.

As a region that flanked by two continents, Asia and Australia, so Indonesia's climate is determined by the wind season in the months of November, December, January, February and March, it blows from the west, and bring rain from northwest India to Indonesia. In June, July, August and September season winds coming from the southeast and bring dry air from the Australian continent to one part of our islands are located south of the equator, Maluku, Nusa Tenggara, Sulawesi, Java and the southern part of the island of Borneo and Sumatera. Dry wind that blows from the southeast becomes the cause of the dry season and after through the equator, the wind turned becomes a wet southwest wind and bring rains in north Sumatera, the central and northern Kalimantan and north Sulawesi.

Over much of rain has the effect less well to the fertility of the soil in the tropical, because the substances that very important for agriculture will be washed clean by rain. Therefore the assumption that the entire territory of us is too fertile because of enclosed by trees is not true. Especially the wide areas such as Kalimantan, this area has a foundation of the empire that consists of solid rock, covered only by a thin layer of humus, which continuously throughout the year, washed away by rainwater.

### E. Pre-History People and Their Spreading

Forshee (2006 : xv) explained about the Chronology of Human of Prehistory,

1.3 to 1.8 million years from present	Homo erectus (“Java Man”) fossils discovered in East Java in 1891. Whether the fossil represents an ancestor of Homo sapiens in Java remains uncertain
40,000 years from present	First traces of Homo sapiens in Indonesia, as people were able to migrate back and forth from the Asian mainland. The islands of western Indonesia formed a peninsula with mainland Southeast Asia, some call <i>Sunda</i> land. Papua New Guinea and neighboring islands formed an extension of Australia
17,000 years from present	The Ice Age began to subside and sea levels gradually rose to cover landmasses and form islands of the Indonesian archipelago
5,000–3,000 B.C.	Austronesia migrations from Southern China began to move through Indonesia
100 A.D.	Rulers of the archipelago opened trade routes between China and India, creating great wealth in some local regions and permitting foreign influences. Indians arrived in Sumatra, Java, and Bali



The oldest known human histories in Indonesia surfaced through archaeological discoveries in Java. Human fossils termed *Homo erectus* ("Java Man") from Java date back to Approximately 1.3 to 1.7 million years.<sup>7</sup> Recent findings in 2004 in a cave on the island of Flores revealed fossil remains of a small statured being (less than four feet tall ). This newly-found human was named *Homo floresiensis*, dated as living 18,000 years ago (other than similar remains were found dating to 13,000 years). Discoverers of this fossil nicknamed it "The Hobbit" because of its small size. Myths in Flores carry on to this day about a separate race of little people, that makes this human fossils all the more compelling for anthropologists.

The evolution of the ancient humans became human as the present time proposed by Koentjoroningrat (2010: 4) that based on the discovery of fossils of *Homo Wajakensis* in *Wajak* district. After examined the fossils it has the similarity with the fossils of the Australian ancestors, the fossils was found in Talgai, Darling Downs, Queensland, Australia Keilor east and northwest of Melbourne, South Australia.

*Austro-melanesoid* or ancestors of humans *Wajak* that mentioned above, has long been spread from the east and there are spread towards to the west. That *Austro-melanesoid* who spread eastward occupied Irian.

In Irian, *Wajak* man lived in small groups in the estuaries where they survived by catching fish in the river, and by mixing of herbs and roots.

Their place of residence is in the form of village or township which consists of a row of small houses made of lightweight materials.

They hunt deer, small animals and birds in the forest, or fishing in rivers, only with wooden spears or sticks at. They are very like to adorn the walls of caves and rocks where they stayed with pictures of a hand or animals that painted with red paint, all of this was found in the Gulf area Mc Cluer and bay of Triton in the south of the head of paradise, Irian Jaya, Islands Kai, Ceram, and South Sulawesi.

Teuku Jacob in Koentjaraningrat (2010: 5) says that the population of native Irian has spread eastward to occupy the islands of Melanesia. The spreading was happened when they had developed a culture beach, with a canoe outrigger early to catch fish in the marshes and in estuaries, to along the coast and then to cross the islands in front of the beach when the weather is sunny.

Besides the culture of hunting tools and dwellings which have been mentioned above, the *autro-melanesoid* also have a culture that was not owned by groups Irian and East Indonesia at the time, that was a hand-held axes of stone shaped like discs oval and having the former fractions a rough in side. The ax was often honed on the sharp part.

Differences were also found in the *Austro-melanesoid* western Indonesia with this part of eastern Indonesia is, in western of Indonesian people like to eat mussels. It is proved by the discovery of a pile of garbage, where there are the remnants of shells and the tools that un-used

as hand-held axes oval-shaped discs that have been mentioned above. The hills shells have been found in East and North Sumatra near Medan, near Langsa in Aceh and in Perak, Kedah and Pahang in Malaysia.

From the fossils of *Melanesoid Autro* race mentioned by Koentjaraningrat, has a mixing characteristics with *Mongolid* race. Race of *Mongolid* or *Paleo Mongolid* coming from Asia, in Indonesia spreading the same as those *Autro-melanesoid* because of mixing between these two races. However Koentjaraningrat explained it is different with the *Mongolid* race that came from eastern Indonesia, probably from Japan that was spread to south over the bridge Islands-Riukyu, Taiwan, the Philippines, Sangir than go to Sulawesi.

#### **F. Influences of Cultural Designs**

The oldest signs of the influence of Hindu culture in Indonesia is marked by stones were found in West Java Cisadane river, and the area of Muara Kaman, Kutai in East Kalimantan. It is estimated by geologists that the rocks are there in the 5th century BC.

The culture of Hindu at that time had a huge influence, intellectual culture of the Hindu religion affected the Asian world, the concept of state organization very hierarchical with various parts and fractions are classified in to four or eight major parts which are equal and arranged symmetrically also successfully influenced the World Asia.

At the same time, *Sriwijaya* kingdom controlled the trade in the seas of western Indonesia for several centuries. The entire economic and

political life based trading that does not require a vast inland area with many of the people who live from agriculture in villages.

Unlike the *Sriwijaya* kingdom, kingdoms in Java, such as the *Mataram Kuno*, *Kediri*, *Singhasari*, and *Majapahit* kingdoms are basically agrarian empires. It's in the river valleys, or in valleys surrounded by volcanoes, and the people living farmers cultivating *Padi*.

The influence of Islamic culture began around 1518, *Majapahit* kingdom was taken by the coastal Muslim kingdom, that mean the Heyday of *Majapahit* kingdom did not last long.

Development of the spice trade in the archipelago seas causing a layer of prosperous trading and a powerful aristocracy port. Trading in the archipelago has been over power by foreign nations in the 13th century when *Srivijaya* kingdom retreat and those foreign nations are the traders from Persia and Gujarat were known at that time began to embrace Islam.

Islamic kingdom developed in the areas that have not been influenced by Hindus culture, such as in East Sumatra, West Sumatra, Turkish Kalimantan, Aceh, Banten, and Sulewesi. But in areas that have been influenced by Hindu culture, Islam developed with different type, in Central Java and East Java to Islam changed into a religion known as the Java religion.

The influence of European culture began with activities trades Portuguese in the middle of 16 century, after the state of Portugal in 1511 could conquer the country's ports of Malaya is located very strategic, as

the entrance to the seas of the archipelago from the west, but the power of the Portuguese did not last long, because other European nations came to monopolize the spice trade, they are the Dutch, Spanish and English. In the competition of the Dutch success to monopolize the spice trade in the archipelago with its trading company (VOC) and managed to occupy the most strategic areas, namely Central Maluku archipelagic (Banda, Ambon, Seram).

*Mataram* kingdom which at that time still stick out in Banten Java, should ultimately must bow to the VOC. In 1799 the VOC was declared bankrupt and all his property in Indonesia were taken over by the Dutch, all regions in Indonesia which has been controlled by the VOC into a Dutch colony.

In the 19th century Dutch colony to develop outside Java island, just as the *Minangkabau* region in 1837, the land of *Batak* in 1841, Batak Toba in 1883, Lombok 1843 and 1874, Bali fully controlled by the Dutch in 1906, and the new Aceh can controlled by the Dutch after by war which lasted almost 30 out 1873 and 1903.

The development of the education system schools Dutch, European cultural influences into Indonesian culture is positive, that the influence of science and technology in the lives of Indonesia. Another effect of Europe is Catholicism and Protestant Christianity. The religious influence spread deliberately, especially in areas that have not been influenced by Hinduism

and Buddhism, and Islam, which in Irian Jaya, Central and South Maluku, Central Sulawesi, Nusa Tenggara Timur and the interior of Borneo.

### **G. Colorful and Similarity of Indonesian People**

The varieties of Indonesia's population today are the result of the influence of cultures of Southeast Asian Prehistory era and the history of the waves of foreign influence in Indonesia in historical times.

Koentjaraningrat (2010: 32) describes a variety of different people the reality is classified into one based on the elements of the equation in terms of ecological adaptation, social basic system, as well as the waves outside influences he had ever experienced. To classify a multicolored society and culture in Indonesia, we can construct at least six "types of social-cultural", they are :

1. This type of community is based on a system of gardening is very simple, with taro and sweet potato as a principal crop in combination with hunting and gathering; rice planting is not accustomed to; the social basic systems such as remote villages without meaningful differentiation and stratification; waves of cultural influence to grow rice, bronze culture, Hindu culture and religion are not experienced; isolation opened by *Zending* (organization of the Catholic religion spreader) or *Messie* (organization of the Christianity spreader).
2. Type of rural communities by planting the fields or rice paddies as a staple crop; social basic system in the form of a community of farmers with differentiation and social stratification was and who feel

themselves part of a larger culture, with a top that is considered to take more extensive and civilized society in the city; urban communities that became the orientation direction, realizing a staffing civilization brought by the colonial government and its system *Zending* and *Missie*, or by the Government of Indonesia is an independent republic; wave effect of Hindu culture and Islam are not experienced.

3. Type of rural communities by planting a garden in the fields or paddy fields with rice as the principal crop; social basic systems such as community village farmers with differentiation and social stratification being; urban communities that became its orientation towards the realization of a former royal civilization trading with a strong influence of Islam, mixed with a staffing civilization brought by the colonial government system; wave of Hindu cultural influence is not experienced, or only so small erased by the influence of Islam.
4. Type of rural communities by planting paddy fields with rice as the principal crop; social basic system in the form of a community of farmers with differentiation and social stratification rather complex; urban society became oriented towards the realization of a former royal agricultural civilizations mingled with staffing civilization brought by the colonial administration system; all experienced a wave of foreign cultural influences, or as well as on the culture of Bali, a wave of religious influence of Islam is only since the middle of last century.

5. Type into urban communities that have the characteristics of the center of government with trade and industry sectors weak.
6. Type of metropolitan society that began to develop a trade and industry sectors are rather insignificant, but which is still dominated by the life activities of government, with a comprehensive staffing sector and the bustle at the regional level and national politics.

#### **H. *Minangkabau* Cultures**

*Minangkabau* culture is also one of the regional cultures which the cultural elements helped shaped the national culture of Indonesia. Graves (2007 : 40-41) stated that *Minangkabau* social system helps stimulate the desire of man to leave his village, especially unmarried youth. The nomads usually return home every year during the month of fasting, *Ramadhan*. After they were married they then go home to see his wife and relatives and neighbors nearby.

*Minangkabau* society in terms of the beliefs are followers of Islam. People were so strong with well-known customs and obey the Islamic *Shari'a*. Judging from the development of Islam in Indonesia, general deployment mostly came from *Minangkabau*, because the area was recorded as a printer *Minangkabau* scholar (Noveri, 1995/1996 : 41-42).

The characteristic of natural Indigenous *Minangkabau* in the homeland is a kinship system that embrace to the mother line or matrilineal. This system priorities that a father of a family including other family from his wife and children. Family's responsibilities lie in the



brother of the mother, who called *mamak*. From here then arise term *ninik mamak* (Hasibuan, 2002 : 187).

### 1. Kinds of Villages

The village called *Nagari* usually consists of two main parts, *Nagari* and *Taratak*. *Nagari* is the main residential area and is considered the center of the village. *Taratak* considered as forests or fields. Regions village within a village are usually marked by a mosque, customs hall and the existing market every once or twice a week.

Arnel and Friends (1995 : 11-14) explained that *Minangkabau* natural territory is divided into regions, they are *darek*, *pasisie*, and *rantau*. *Darek* region is regarded as the source and nature center *Minangkabau* located in the highlands. *Darek* region is divided into three *luhak* called *Luhak Nan Tigo*, namely *Luhak Tanah Data*, *Luhak Agam* and *Luhak Limo Puluh koto*. From the three *luhak* *Minangkabau* territory extends to the west coastal areas of the central part of the island of Sumatra, the region is called the *Pasisie*, whereas *rantau* region is a place for people to migrate *Minangkabau* ancient times but they still apply customary abandoned areas. This area is generally located along the flow of a river that flows to the east, even including *Rantau Nan Sembilan (Negeri Sembilan, now Malaysia)*.

*Darek* is the core of *Minangkabau* Land, or an ancestral land, but *Pasisie* and *Rantau* is part of *Minangkabau*, especially in cultural

unity. Even though the administrative has been different, but the custom and in heritage is only one, that is *Minangkabau* (Idrus, 2002:21-25)

Unless this division generally *Minangkabau* people tried to connect their descendants with a particular place, namely *par(h)iangnan*, field length. They assume that their ancestors moved from the spot and then spread to the spread of existing.

*a. Gadang House*

*Gadang* house is a traditional house which is the result of the culture of *Minangkabau* tribe. House Tower is not only a large building, long and tall, but it is a custom home building exterior and it carries meaning and significance as a whole is a reflection of the matrilineal kinship system adopted by *Minangkabau* society itself. Change the culture of a particular ethnic changes will affect the design of the house (residence) them, and vice versa that it is possible in the *Gadang* House which is one of the amenities of home (residential) to *Minangkabau* society.

Arnel and Friends (1995 : 14-15) stated that model of *Gadang* is divided into two major groups are divided according to the two system or customary law prevailing in society *Minangkabau*. Both systems are:

*1. Koto Piliang System*

The hallmark of a model home *Gadang* system uses *kelarasan Koto* has *anjuang. Piliang* is located on the left and the building. Pavilion is a place of honor in a *Gadang* House is elevated a few feet above the floor of the building.

## 2. *Caniago Bodi system.*

While at *Gadang* House use *Bodi Caniago kelarasan* system does not recognize the term *anjuang*. So part of the *Gadang* House floor from the tip to the base of the multi-story floor has the same height.

The Styles of *Luhak*, each *Luhak* has its own style and name. *Gadang* House which is the possession of the tribe *Penghulu* the Top in *Luhak Tanah Datar* called *Gajah Maharam*, because of the large, as for the model house hat havet *Anjuang* because the *Luhak* embrace the *Koto Piliangism* birth.

*Gadang* house of *Luhak Agam* is a tribe belonging *Penghulu Andiko* (reigning) called *Surambi Papek* that looks like *pepat* (kind of folding package) on the part of both ends of the building. While the model is the *Gadang House* under *gonjong* at both ends were given overhang (additional roof which continued in the main house) with the roof, because it embrace *Kelarasan Luhak Bodi Coniago*.

*Gadang* House of *Luhak Limopuluh Koto* called *Rajo Babandi* that looks like a house in *Luhak Tanah Datar* who do

not have and wear *Anjuang* at both ends of the building, or do not have a raised floor on both ends of the building.

- b. The Function of *Gadang House* (UKBM; 2012; Rumah *Gadang*; <http://ukbm-polban.blogspot.co.id/2012/02/rumah-Gadang.html>; accessed 18 Juli 2016)

1) Custom functions

*Minangkabau* society is a society that still holds firmly to their customs. This we can see how the traditional philosophy still they run in their daily lives. A *Gadang House*, is a main house that is owned by a group of *Minangkabau* society bound by a particular tribe. As the main house, the *Gadang House* is a place to hold traditional events and other important events of the tribe concerned.

The activities of customs in *Minangkabau* society can we describe is based on the cycles of their lives, namely:

- Down Shower
- *Khitans*
- marriage
- *Batagak Gala* (Appointment Datuak)
- Death

Custom function in a *Gadang House* can we call a temporary function that takes place in a *Gadang House*, since

these activities do not take place every day and takes place at certain times only.

## 2) Daily functions

*Gadang* house is a container that holds the daily activities of the inhabitants. *Gadang* house is a house inhabited by a large family with all their daily activities. Here the notion of a large family is a family consisting of father, mother and child woman, either with families or who have not married, whereas boys do not have a place in *Gadang* house.

This function is actually a more dominant place on a *Gadang* house. As usual residence for society in general, where the interaction takes place between family members. Daily activities such as eating, sleeping, and hanging out with family members and others more dominant take place here, in addition to traditional activities as described above.

Along with the passage of time and the increasing activity of the people especially those who are using *Gadang* house as ownership facility, has led to the increase of new functions in *Gadang* house. Architecturally, we know that every activity requires spaces to accommodate these activities. So also in *Gadang* house, new spaces that appear in *Gadang* house (transformation space) is a response to the

increasing activities and diverse needs of the residents of the large sieve.

*Gadang* House for people *Minangkabau* addition to functioning as a residence also serves as the symbol of the existence of a people. Another function of *Gadang* house is as a place of deliberation agree and as a place to carry out traditional ceremonies

### 3) *Gadang* house as the Cultural Artifacts

*Minangkabau* society is a society that embraces matrilineal kinship system, which according to maternal lineage. As a matrilineal society, the tribal system was also according to the mother, so if a woman has *Piliang* the tribe for generations, the children in these families also has the same tribe by her mother.

*Gadang* house as a place to live with for the people who live *Minangkabau* adopts a matrilineal kinship (matrilineal) woman received special status and place in *Gadang* house. Any woman who married only gets one room, while the youngest woman got a room the very end that will then move if you already have a husband later. The boy does not have a place in *Gadang* house, since the former son of the man who started growing up would stay in the mosque-family mosque or go wander out of his village.

#### 4) The rooms in the *Gadang* House

Arnel and friends (1995 : 21-23) explained the room in a *Gadang* house we can categorize into 4 main zones. The zoning is based on the hierarchy of space contained in *Gadang* house itself, they are:

- a. Public, the living room or the common room is a room off without any barrier.
- b. Semi-Private, which is a transitional space as *bandua* located in front of the bedroom and *Anjuang* (special room) located at the ends of *Gadang* house which can be found in some types of sieve.
- c. Private, the bedrooms contained in *Gadang* which was formerly based on the number of girls who are owned by the owner home.
- d. Servicing, the kitchen at once a traditional kitchen that is still using wood as fuel.

Some of the characteristics of the architecture of *Gadang* are:

- a. Level / degree of specificity of culture or place.

*Gadang* House is a typical building of West Sumatra, the architecture of *Gadang* is a legacy is not written to us, which is characteristic of greatness past *Minangkabau* culture. Whatever changes occur, but the

architecture of *Gadang* house that we see now is the effect of building styles of the past.

As also mentioned by Asri (2006) in Ernaning (Ernaning; 2008; *Arsitektur Nusantara Minangkabau* (Rumah *Gadang*);

<https://ninkarch.files.wordpress.com/2008/11/ars-nus-tgs-besar.pdf>; accessed 18 July 2016) in Architecture archipelago *Minangkabau*, vernacular architecture is the architecture that is growing and developing of folk architecture born of ethnic communities and anchored on ethnic traditions, so building *Gadang* house is a building that was born in the community *Minangkabau* and it is anchored in the culture of *Minangkabau* society itself.

- b. Review of models, floor plans, morphology and building specifications, and the complexity of the relationship between elements of the building is based on where a building is located.

5) The elements contained in a *Gadang* House page

The elements contained in a large sieve home page are:

1. *Rangkiang*

*Rangkiang* a listed building yard of a *Gadang* house that has formed the square and given a roof roofed *gonjong* which serves as a storage area rice granary



erected in front of the *Gadang* house. Some types *Rangkiang* at a *Gadang* House, they are:

1. *Rangkiang Sitinjau Laut*

The Function is as a storage of food supplies for children, guests. It is posted on the left, has pillars 6 pieces and slimmer size than the others.

2. *Rangkiang Sibayau-Bayau*

The function is as a storage food supplies for children and nephew. It is located in the midst and has 4 pieces pillars, size fat.

3. *Rangkiang Sitangka Lapa*

Its function is to supply food for the children at a time when famine village. It is located in the right and has four pillars and the shape is square

2. *Lasuang and Alu*

Is a *Gadang* house's fittings commonly used as a tool for pounding rice.

3. Kitchen

Service area in the *Gadang* House which is usually also a part of the house, but in most home *Gadang* house's kitchen usually separated from the house.

6) Building elements

Building elements contained in a *Gadang* House is:

1. Door and Stair

*Gadang* house's stairs in a house made of wood material and usually begins with a natural stone that is flat, usually the number of steps is odd number, such as 5, 7 and 9.

2. Pillars

There are many different names and types of poles at home, giving the name of each pole in a *Gadang* house is adapted to function and the *Gadang* house located.

3. Space

A room or space in a *Gadang* house is a room that is formed by rows of columns stretched the sieve in the house.

4. Room

Booth is a private area for the inhabitants of the *Gadang* house, a booth at the base of the *Gadang* house occupied by parents and children while unmarried girls chambers contained at the end of the *Gadang* house occupied by the wedding couple.

## 5. Walls

The walls at the *Gadang* house are divided into three parts, namely a front wall, a wall bouffant, as well as the side walls. In general, at the *Gadang* House walls are made of woven bamboo tied by the boards as the bone.

## 6. Roofing

*Gadang* house's roof usually consists of fibers, although at the present time the use of these fibers has been rife replaced by the use of zinc.

## 7. *Gonjong*

*Gonjong* is the characteristic of the traditional dwelling house *Minangkabau* society, so that people stay home *Minangkabau* is also known as the home *gonjong*.

## 2. Life hood

Most of the *Minangkabau* people live from the land, most people have a business fields, in the highlands many planted vegetables for trade, planting cabbage, tomatoes etc. Less fertile areas *Minangkabau* most people grow bananas, cassava etc. A side from the land, the people who live on the edge of the sea or lakes livelihood of the results of catching fish. They are becoming merchants usually choose between three fields, namely textiles, *kelontongan* or restaurant.

In addition to the livelihood of the above, the *Minangkabau* people also live from handicrafts. Among silver fuel from koto *Gadang* and manufacture *songket* from Silungkang.

### 3. Kinship system

Lineage in *Minangkabau* society are taken in matrilineal system. A father in the *Minangkabau* Family including another family of family his wife and children, they are a child of a male behavior would be include another family of his father.

The interests of a family taken care of by an adult male of the family who acting as *ninieki mamak*. The term *mamak* means mother's brother. The responsibility to pay attention to the interests of a family is located on the shoulders of one or several *mamak*.

Tribes in kinship *Minangkabau* resemble matrilineal clan and mate should be selected outside the tribe. Historically it can be said that the first mate must come from outside his own tribe.

After the marriage ceremony husband will stay at home wife. In case of divorce the husband to leave the house with his wife and children from his marriage will live with his mother.

Man who married a woman from one *paruik* or *kampueng* (formal group) called *urang sumando*. The male relatives of women in so called *ninieki mamak*. The female relatives of the bridegroom called *pasumandan*. For a child, the father who relative with herself called

*bako*, that in some areas is called *induek bako*. A child of the male members themselves of *paruik* called the *anak pisang*.

#### 4. Social system

Instructions and rules of government, administrative matter of rural communities, often distributed to the villagers through *Penghulu* of the tribe and *Penghulu Andiko*.

In addition, a tribe beside had *Penghulu*, also had a *Dubalang* and *Manti*. *Dubalang* charge of maintaining the security of a tribe, while *manti* associated with security tasks.

Roughly social stratification in *Minangkabau* society which applies only in the unity of a village, or a group of adjacent village, society is divided into three major layers, namely Duke, ordinary people, and the lowest person. The final layer may be linked to 'slave' in another sense.

According to the conception of the *Minangkabau*, differences in social layer are expressed with terms as follows: *kemenakan tali pariuk*, *kamanakan tali budi*, *kamanakan tali ameh dan kamanakan bawah lutuik*, which is particularly the case from the perspective of a *urang asa*. A *kamanakan tali pariuk* is a direct descendant of a family *urang asa*. *Kamanakan tali budi* are families who come later, but because of the position they are also high in their place and because they can also "buy" land large enough a new place, they are considered a par with *urang asa*. *Kamanakan tali ameh* are

newcomers, who are looking for a family relationship with *urang asa*, but their lives depend on the mercy of family *urang asa*. *Kamanakan bawah lutuik* are people who serve well family *urang asa*; they really do not have anything and life of helping households *urang asa*.

In accordance with bloodlines matrilineal, treasures passed down through the maternal lineage and who deserve it is the female members of a family. Male members of a family matrilineal actually not entitled to inheritance; they just have an obligation to maintain the property, so the property was not lost and actually provides utility for the relatives.

Therefore, with the introduction of more in-depth with the outside of culture in the 20th century and also their own search treasure more, about the legacy became the main item on customary law in *Mingakabau*, which led to a quarrel between the son and nephew. Nephew who cling to the inheritance system that applies to the treasures that have been hereditary find that treasure livelihoods must go down to his nephew, and not to their children. This is not in accordance with the teachings of Islam, so the solution to it is to be performed in two ways, namely as long as it only involves property search and not treasures most people follow Islam, while to ensure the wellbeing of the nephew, they will strive so that their children get married again with their cousins.

## 5. Religion

If there is a *Minangkabau* who do not embrace the religion of Islam then it is the strange thing in the eyes of the *Minangkabau* community, although most people adhere to Islam only as a status only, without doing worship. They arguably do not know the elements of other beliefs except what Islam teaches. However *Mingakabau* people also believe in things that are beyond the teachings of Islam, such as the existence of ghosts who bring disease and disaster, people who have supernatural powers, and supernatural creatures that can suffer from the baby's blood and belief in shamanism.

## 6. Modernization and Acculturation

The contradiction between the old and new schools is a process that has long held in *Minangkabau* society. *Padri* War in *Minangkabau* in the early 19th century, initially in the form of opposition of the old and the new, which then turned into a political issue. When the new people have become a tradition, so it has lost major matters of Islam. They attempted to purify Islam by the reform, and this caused a reaction from the old group.

The contradiction of old and new is also taking place in the 20th century with more late decision old group. New classes of aggressive successfully modernize the existing system of religious schools, so students are also taught general knowledge and not just a religious

issue. Religion for them is not so the problem to be taken for granted, but it may be also debated.

A deeper introduction to the religion of Islam has raised awareness in people *Minangkabau* to emphasize his Islam from *Minangkabaunism*, and it has created an awareness of indigenous *Minangkabau* peculiarity. If the position of the father in the *Minangkabau* system may be said not necessarily, then Islam clearly grants authority to the father to oversee the family. Besides, in Islam there is no impediment to marry anyone of Moslem origin and not a specific people, such as mothers, fathers, siblings, the same mother or the same father, and so on. In *Minangkabau* system selection was limited. Man may not be able to mate with someone who is permitted by religion, just because that person is included into the group of the same customs, or because the person is not a person of his own village, or because the person is a higher social class.

The issue of modernization is no longer a new issue on the public *Minangkabau*, and the advancement of education as one of the aspects of this modernization. Advancement of education has led to urbanization, which in *Minangkabau* take the form of "Overseas". Many *Minangkabau* sons went to Java and especially to Jakarta to settle. This is an issue that is critical in the development of the *Minangkabau* region.



## CHAPTER III

### METHODOLOGY OF THE RESEARCH

#### A. Setting Of The Research

This research has been arranged for four months from March to July 2016. During the time, the writer committed all of important things related to the process of writing itself.

The writer also visited several university libraries in Jakarta, such as University of Indonesia and National Library, and also visited several museums in West Sumatera, such as Istana Baso Pagaruyung museum and Aditya Warman museum. It could help the writer to search more references.

#### B. Subject Of The Research

The data for this study taken from the direct research of *Gadang* House in three *Luhak* they are *Luhak* Tanah Datar, *Luhak* Agam, *Luhak* Limapuluh Koto. *Gadang* House is one of the traditional house in Indonesia, *Gadang* House has very specific history, how its build is very futuristic, every steps has to manage very detail.

The writer chooses *Gadang* House as the subject of the research because, there are many historical cultures and unique consideration ethnics.

### C. The Method Of The Research

The method which the writer used in this research is qualitative with direct research. The content of analyze of this research are the Idea, Activities, and the Artifact of kind of *Gadang* House.

Cresswell (2011 : 130), qualitative research is to understand and explore the central phenomenon, not to develop a consensus of opinion from the people you study. Flick (2004 : 8) explained qualitative research is the reflective capability of the researcher about his or her actions and observations in the field of investigation is taken to be an essential part of the discovery and not a source of disturbance that needs to be monitored or eliminated. Sarwono (2006 : 193) also affirms that qualitative research focuses on process, understanding, complexity, interaction and human.

The data qualitative can come from various sources such as documents, pictures, records, interview and films, thus the writer applies documentation and interview technique in collecting the data. The data research does following procedures, are: interviewing *Pemangku Adat* who know well about *Gadang* House, reading and observing the book, finding the data, putting sign, taking the data and presenting then in the data display.

Strauss and Colbin (1998 : 11-12) explained that basically, there are three major components of qualitative research. First, there are the data

which can come from various sources. Second, there are procedures that researcher can use to interpret and organize the data.

In short, this research uses qualitative data and interpretative analysis. This research purely qualitative because it involves the analysis, description, and evaluation of the data collected.

#### **D. The Instruments of the Research**

This paper would like to analyze three elements culture of *Gadang* House. The writer is the instrument in the analysis, participates to the research and observe s the objects. The main instrument of this research is the writer himself. The supporting instruments to collect the data are documents and interview.

#### **E. Technique of Data Analysis**

In this research, the writer analyzes data of the three elements of *Gadang* House. There are some steps that the writer had done to analyze the data. In the beginning step, choosing the Architectural element of Three *Gadang* Houses. Second step, describing those data based on finding the Architectural, cultural element of Those *Gadang* House. The last step, analyzing the data found by explaining the data and how those architectural, cultural element of *Gadang* House can be describe its three cultural elements: Ideas, Activities and Artifacts. Those data are presented are below.

## **F. Procedure of the Research**

### 1. Preparations

The several basic things that the research works during the writing are to identify the problem, select the fix title, formulate and limit the statement of the research and consider what advantage later. Then determining which The Traditional House that will be the object of the research that is *Gadang* House from *Minangkabau* West Sumatera. After that books research correlated to what the writer analyzes and also what the method of the research that she uses that finish to prove and strengthen the analysis. Accordingly, always consultation with the first and the second counselor related to the process of writing routinely.

### 2. Implementation

To obtain the research well, implementation present of the processing interviewing *Pemangku Adat*, then Collecting the source of book, and arranging the result to make report the result by discussing with counselors.

### 3. Finishing

#### a. Composing the analyzed data

Before reported the result to be finished the paper, the research needs to compose the data analysis, and after giving mark, gathering the classification kind of the *Gadang* House from

any sources books, the writer makes the table to show the good result.

b. Discussing with counsellor

Discussing with the first and second counsellor has been done every time whether the research found the difficult and did not understand about the procedure and material this research.

c. Revising the result

During the analysis, the important role for the research is consultation about everything with the first and the second counselors. The counselors give some correction and criticize any mistakes in the material or technical in writing. Revising mistake in this paper is hoped to minimize some errors and make this paper better.

d. Concluding the Result

The final phase to make the readers understand the main focus easily is by arranging the conclusions from all chapters. He guides and explains all the terms of the material.

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSION

#### A. The data description

The problem of the research will be answered in this chapter. Presents the analysis of the research finding and discussion. The data are taken from *Gadang* House of *Minangkabau* Traditional houses. Those *Gadang* Houses will be analyzed are : 1. *Gajah Maharam* of Luhak Tanah Datar 2. *Serambi Papek* of Luhak Agam and 3. *Rajo Babandiang* of Luhak Limo Puluh Koto.

Finding data in the *Minangkabau Gadang* Houses are analyzed according to some steps. In the beginning step, choosing the architectural elements of Three *Gadang* Houses. Second step, describing those data based on finding the Architectural, cultural element of Those *Gadang* House. The last step, analyzing the data found by explaining the data and how those architectural, cultural elements of *Gadang* House can be describe its three cultural elements: Ideas, Activities and Artifacts. Those data are presented are below.

#### B. Data Analysis

In the data of the research, they are analyzed from the Three *Gadang* House elements which made of architectural, cultural elements of those *Gadang* Houses Contraction which have Value and Philosophy of the three cultural elements: Ideas, Activities and Artifact. The description is described in the *Gadang* House constructions that contain values and

philosophy in the architectural and cultural *Gadang* Houses to make the interpretation of the data analysis easily.

1. *Gajah Maharam* (Luhak Tanah Datar), 2. *Serambi Pape* (Luhak Lima Puluh Koto) 3. *Rajo Babandiang* (Luhak Agam)

### **Datum 1 : Gonjong**

The datum which describes about *Gadang* house of *Minangkabau* people who live in the three *Luhak* located in the Agam, Lima Puluh Koto and Tanah Datar. The house is very special means it is different from other houses located in cultures of this country. Differences in sorts, philosophy, and background cultures. One of those differences is *Gonjong*. *Gonjong* is described in the three cultural elements, ideas, activities and artifacts. They are :

*Gonjong* in the *Minangkabau* cultural house is the highest side of the roofs forms spears to the sky created of zinc with circled pattern, the upper the smaller, ended by stars sorts or buffalo head sorts with horns located in the left, right and the forward of the house. *Gonjong* possesses philosophy meanings *Adat basandi syara, syara basandi kitabullah*, the idea means cultures of *Minangkabau* people must be based on Islamic Sara in *muamalah, munakahat* which ruled or set through Alqoran and *Hadist- hadist Rasul* in their daily lives.

*Gonjong* refers to the descriptions of *Minangkabau* people from the roots to the top, means from the *Nagari* people, local government, *Datuk/Pemangku adat* and *Kitabullah*. All of them refer to the real, alive activities in the *Minangkabau* people lives.

*Gonjong* refers to the artifacts, too means the description of architectural patterns, that is the highest side of the roofs forms spears to the sky created of zinc with circled pattern, the upper the smaller, ended by stars sorts or buffalo head sorts with horns located in the left, right and the forward of the house.

Three element of culture reference to three kinds *Gadang* House has the same explanation, because *Gonjong* is one of the special characteristics architecture of Indonesian traditional house. Those three have same means of idea, activities and the artifact of the *Gonjong* ornaments.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	Gonjong	philosophy meanings <i>Adat basandi syara, syara basandi kitabullah</i>
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	Gonjong	The ornament of point roof of <i>Gadang</i> House

*Gonjong* had the true meaning as the ornament of the *Gadang* House point roof, it became the second signified is interpreted by the philosophy meanings *Adat basandi syara, syara basandi kitabullah*, so by the *Minangkabau* society *Gonjong* possesses



philosophy meanings *Adat basandi syara, syara basandi kitabullah*, the idea means cultures of *Minangkabau* people must be based on Islamic Sara in *muamalah, munakahat* which ruled or set through Alqoran and *Hadist- hadist Rasul* in their daily lives.

## **Datum 2 : Roof**

Navis stated in Arnel (1995: 24), the form of traditional *Minangkabau* house viewed from the front is a rectangle, but when viewed from the side is an isosceles triangular. *Gadang* house roof looks like a saw blade that inverted with the boundary line curved and coated tin on the edges of the connections. The tip of each arch is called *Gonjong* and ornamented balls or other forms of multilevel made of zinc. *Gadang* house roofs are typically made from *ijuk* because of its resistance to water and heat, but lately the *ijuk* was replaced with zinc because it is more practical and cheap.

The roof of the *Gadang* house describes the elements of culture Refers to ideas is the roof of *Gadang* house which is shaped like a buffalo horn presented that the buffalo is an animal that is closely associated with the naming of *Minangkabau* . In addition, a curved roof and the more pointed upwards have the idea that water easily slide so durable roof. *Gadang* curved roofs show the personality and behavior of the *Minangkabau* people in

everyday life is supple, friendly, and full of pleasantries and their language full of diplomacy and variety so it does not seem stiff.

The roof of *Gadang* house also take the basic form like a boat, it is the memories of the origins of the *Minangkabau* ancestors ascribed of the group of Iskandar Zulkarnain which sailed from their home then stranded on the plains *Minangkabau* now. *Minangkabau* hilly nature consisting of mountains and sloping also results from the idea of *Gadang* house which has *gonjong*.

*Gadang* House roof to reference the activities element is nothing, because on the roof of *Gadang* House does not have elements of the activities carried out either by the owner or the surrounding community. This section only describes about the real life of *Minangkabau* society.

To Refers the element of the artifact, the roof of *Gadang* house is shaped like a ship that is lengthwise in the same direction the body of the house, its shape is curved like a buffalo horn and made from fibers coated with tin on the periphery the connections, at the end of the roof sticking up sharply towards the sky called *gonjong* and decorated by ornaments stratified. Rather different with the other, *Serambi Papek Gadang* House has a roof like a shield under of the end left and right *Gonjong* and the roof descend to left or right outside of *Gadang* House, in

*Minangkabau* this shape called *Emper*, the other *Gadang* House under the end of *Gonjong* is only a wall that shape triangle to close the body of house.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	Roof	The roof of <i>Gadang</i> house which is shaped like a buffalo horn presented that the buffalo is an animal that is closely associated with the naming of <i>Minangkabau</i>
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	Roof	The top covering of a house of other building

The top covering of a house or other building or the upper part of the palate is the true meaning of the roof, but in *Minangkabau* the roof of *Gadang* House has the cultural meaning, this is the shaped like horn of buffalo has represented that the buffalo is an animal that is closely associated with the naming of *Minangkabau* or the win buffalo, the story of *Minangkabau*.

### **Datum 3 : Column/Pillar**

Columns / pillars in *Gadang* House in addition to functioning as a hooking parts of other buildings, also plays an important role in traditional ceremonies at the *Gadang* House, from the analyze of three kind of *Gadang* House, there are the same idea, activities

and artifact that reference the Column / Pillar element of *Gadang* House, explanation of those three elements are:

The pillars in *Gadang* House structure were installed in an upright position, but there is a slope of that leads to the outside with sloping opposite direction between the pillar located opposite (left and right). This idea comes as the ancestors of *Minangkabau* architecture to achieve high stability of the construction of homes, Riza (1979: 52) explains that a high stability is obtained because of heeling of the pillar to the left / right will be neutralized by opposite pillar. This is one reason why *Gadang* House resilient to natural attack never inclined besides due to the material that was already weathered.

Widya (2001: 61) explains that the whole pillars are octagonal symbolizing *Suku nan ampek adat nan ampek*, also implies *Hukum nan salapan*.

Arnel (1995: 25) describes the column / pillar in the *Gadang* house had activities are divided into five *Minangkabau* proverb, are:

*Tiang tapi panagua alek*

*Tiang temban suko mananti*

*Tiang tengah manti dalapan*

*Tiang dalam puti bakuruang*

*Tiang panjang simajolelo*

1. *Tiang tapi panagua alek*

*Ninik mamak* is a place in the family of the tribe in the waiting guests who will deliver the intent in meeting

2. *Tiang temban suko mananti*

In a meeting the rows in this pillars is the seat of guests, signaled that the guests are seated on rows of pillars is like waiting for and receiving the other guests.

3. *Tiang tengah manti delapan*

The place that *manti delapan* seated in a customary ceremony, whose job delivered and execute the command from the host or *ninik mamak*.

4. *Tiang dalam*

The pillar that in the outer part of a row of bedrooms in a *Gadang* House.

5. *Tiang panjang*

*Tonggak Tuo* is the longest center pillar, this longest pillar has the most excellent quality. Long pole was installed upright / in the same direction from base to tip.

On the element of culture that shaped artifact in the column / pillar *Gadang* house can be seen directly standing strong as a buffer to *Gadang* house itself, it is octagonal form and the pillars

are arranged tilted towards the outside in the opposite direction of tilt (left or right) between the opposite pillar. The pillars at *Gadang* house consists of four *Lanjar* (*Minangkabau* people call the width home with *Lanjar*) by the number of pillars mounted on the width of the *Gadang* House of five pieces. The number of pillars in the *Ruang Gadang* house (*Ruang* is mention of the length in the *Gadang* House) depends on the number of daughters in the *Gadang* house to build the bed room, but it must be odd number, usually the number of pole space in *Gadang* house amounted to 6, or commonly called the "*Rumah Tiang Dua-Belas*".

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	Pillar/Column	The whole pillars are octagonal symbolizing <i>Suku nan ampek adat nan ampek</i> , also implies <i>Hukum nan salapan</i> .
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	Pillar/Column	Tall stone post

In the other of the building element of *Gadang* House, Pillar/Column has the dictionary meaning as the tall stone post that help the building standing well, but *Minangkabau* Society has the other presented, The whole pillars are octagonal symbolizing *Suku nan ampek adat nan ampek*, also implies *Hukum nan*

*salapan* which is the Minangkabau law that every *Minangkabau* people trust it can be the high law that applied in their daily life.

#### **Datum 4 : Floor**

The floor *Gadang* house made by *Pelupuh* or broken bamboo and it is placed on wooden blocks called *Jeriau* or the block of core coconut wood, it is meant for the temperature in the room becomes cool and that is not too heavy if made from cement because the form of *Gadang* house was the home stage. The floor of *Gadang* house has no barriers, it reflected *Minangkabau* society is a society that live in groups and has a strong kinship. *Gajah Maharam Gadang* House has an *Anjuang* in the right and left side, it is 2 steps rise from the other of floor, it means that *Gajah Maraham Gadang* House from *Laras Koto Piliang* who have the system of government as aristocrat, sovereign to the king, and all wisdom comes from up (the king), *Penghulu* has the highest position in the group, so *Penghulu* will be sit in *anjung* when the ceremony or meeting happen. Rather different, *Serambu Papek* and *Rajo Babandiang Gadang* House from *Laras Budi Caniago* that have the system of government as Democratic that everybody has the same position in the ceremony or meeting, so *Gadang* House from these *Laras* are not have *Anjung*, only have *Bandua* to different the people who come to *Gadang* House.

On the front entrance between the first pillar and the second pillar and the second *Lanjar* which is front of the bed rooms, there is a raised floor, one step level of the other, it is called *Bandua*. *Bandua* that located between the first pillar and the second pillar at the entrance, called *Bandua Tapi*, it is intended as a barrier between the exit to the room in a *Gadang* House, it is also intended as the safety for small children who could walk from continuing to leave the house, where each *Gadang* house definitely has a ladder in front of its entrance.

*Bandua* in the second *Lanjar* in front of the bed rooms is called *Bandua Tengah*, has a function as a differentiator between *sipangkal* (host) with *sialek* (guest) / tribe's leader, during the customary activities. *Badua Tengah* also functioned as a space of *sumando* (husband) to receive guests, eat together, play with the children of families in each *Ruang*, because the bed rooms there was only used to sleep and change clothes, it symbolizes that the community *Minangkabau* leave respect and high appreciation of *sumando*, that basically follow *Minangkabau* matrilineal system.

Conform with the system of government *Laras Koto Piliang* as aristocrat, sovereign to the king, and all wisdom comes from up (the king), so it is appeared into the idea of building *Gadang* house that has *Anjuang* on the left and right ends of the building. *Serambi Papek* and *Rajo Babandiang Gadang* House are not have



*Anjuang*, because they are in from *Laras Budi Caniago* that has the system of government as democratic, everybody has the same position.

The elements of activity on the floor of *Gadang* house are the traditional activities, such as meetings with the tribe's leader. *Ruang* after *Bandua Tapi* or the space between *tiang tapi* and *tiang temban* (as described above) is the rooms that the tribe's leader to seat when he comes to visit his members with sitting position by taking his back to the window. This sitting symbolize that the attention, supervision, care and responsibility earnest of *Penghulu* to his people. Different with the *bandua tangah*, this room is a place for *sumando* to spend time together.

*Anjuang* in the left side there is a seat of *Penghulu* for a ceremony, and a coronation of the head of customs. *Anjuang* right is used as a room of girls who are not married, and place of girls play and looked out of the house through a window in the *anjung*.

As a place of activity in the house, there is artifact floor of the *Gadang* house. It is made of bamboo which is broken and mounted lengthwise along the *Gadang* house, bamboo is placed on wooden blocks with the longitudinal direction, at the *Gadang* house *Gajah Maharam* there are some parts of the floor which is

elevated one level that is on the front and back of the house, as well as in the left and right ends of the house.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	Floor	The place as a differentiator between <i>sipangkal</i> (host) with <i>sialek</i> (guest) and the tribe's leader, during the customary activities.
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	Floor	The lower surface of a room

The denotation definition, floor is the lower surface of a room, it is all the rooms of a house on one level, but in *Minangkabau*, floor of the *Gadang* House has different meaning, it is the place to differentiator between *sipangkal* (host) with *sialek* (guest) and the tribe's leader, during the customary activities, because in some kind of *Gadang* House has the floor that one level up from the other as the explanation above about the three cultural elements of J.J Hoenigman theory.

#### **Datum 5 : Wall**

The walls are no less important elements compared to other important elements as the cover all the bases Tower House. The Wall board mounted vertical to refer the human relationship with God. Based on the poem of the indigenous *Minangkabau* elders say that the walls of *Gadang* house serves as a cover ashamed, in other words the walls of the *Gadang* house serves as a barrier

outsider to know what is happening inside the house. For the back wall of *Gadang* house formed by webbing bamboo called "*Sasak Bugih*". The webbing had holes serve as air circulation, and through the webbing cracks, the light can burst into the room. *Sasak Bugih* webbing is also used for the wall of *kolong* in *Gadang* House, is usually functioned as the cage of animals, so window are not necessary for air circulation.

There are no existing activities on the wall element of a *Gadang* House, because the wall is part of *Gadang* House which functioned as a barrier of inside the house with the outside of the house.

*Gadang* House wall made by board mounted vertically and carved along of the front wall, left and right side. On the back wall of *Gadang* house is mounted by webbing bamboo. In *kolong* of *Gadang* House, the walls were mounted by webbing bamboo which has a gap of hole between the webbing called *Sasak Bugih*. The webbing is mounted around the *kolong* of *Gadang* House.

As the basic function of the wall, *Gadang* House in three *Luhak* has the same of the Ideas, Activities and Artifact Cultural Elements.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	Wall	As a cover ashamed or in the other words it is as a barrier outsider to know what is happening inside the house.
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	Wall	The side of a building

Denotation signified of wall is the side of a building or an enclosing structure, every building have the walls with the same function. In *Minangkabau* walls of a *Gadang* House has the function as a cover ashamed or in the other words it is as a barrier outsider to know what is happening inside the house.

#### **Datum 6 : Window**

The windows in the *Gadang* House only is found in the right side and the left side of the *Gadang* House or in the *anjuang* and in the front of a *Gadang* House, each *ruang* has one window, the ideas of window *Serambi Papek*, *Rajo Babandiang* and *Gajah Maharam Gadang* House have the same. It is symbolized that *Minangkabau* society always actively supervise and keep track of every step of a family or clan who was in the Midst of the community or the changes that are in or outside Reviews their neighborhood but they are very selective in accepting the development. Many windows in front of a *Gadang* House, each *ruang* has one window, allowing the natural light during the day

and warm the rooms in the morning so do not need artificial lighting during the day, the air can move freely into the room, so the room becomes cool, it does not need the artificial air system.

At the back wall of *Gadang* House, there were no windows, because there are the bed rooms and it is intended as the privacy of the owners of the bed rooms.

Similarly with the walls element, even the windows of *Serambi Papek, Rajo Babandiang and Gajah Maharam Gadang* do not have related activities, because this element is only part of a *Gadang* House.

The window at *Gadang* House is rectangular that straight with the width is about 70-80 cm, the number of windows depends on the amount of space in the *Gadang* House, each *ruang* has one window. One piece window is in the left and right side of a *Gadang* House. Each window has two symmetrical doors with carvings decorating the whole windows frame. Those three kind of *Gadang* House has the same.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	Window	It is symbolized that <i>Minangkabau</i> society always actively supervise and keep track of every step of a family or clan who was in the Midst of the community or the changes that are in or outside Reviews their neighborhood but they are very selective in accepting the development
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	Window	An opening (usually filled with glass in a frame) to admit light.

The window of *Gadang* House symbolized that *Minangkabau* society always actively supervise and keep track of every step of a family or clan who was in the Midst of the community or the changes that are in or outside Reviews their neighborhood but they are very selective in accepting the development. So *Minangkabau* people are not easily accepted the new culture from the outside of *Minangkabau* land.

#### **Datum 7 : Bed Room**

The bedrooms are located in the back of a *Gadang* House, they has a role as a private room. The bed room is used only for girls who are already married to occupy the room of the left side of the entrance, when there is a girl who married after, the room should be alternate and the women who first married her bedroom

shifted to the right, and so on. This reflects that there is nothing in this world that belongs to a private, all must be share.

Same as a bedroom in general, this area are used to sleep a family of girls who have married and change their clothes.

The bed room length is according to the length of *ruang* and amounted to 4, 6, 8 and so on, depending on the amount of *ruang* within a *Gadang* House, its position all bedrooms lined up lengthwise. The comparison bed room with common space is 1:3, each size bedroom is only enough for a bed and a wardrobe only.

The artifact and the idea of the Bed Rooms elements of *Gadang* House, those three kind of *Gadang* House has the same, but it is rather different of the function/Activities Cultural elements. *Gajah Maharam Gadang* House that has *Anjuang*, the girls who married not yet, they will be sleep in the right side of *anjung*, but fo the other kind of *Gadang* House, *Serambi Papek* and *Rajo Babandiang* in the room that nearest to the stair/door.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	Bed Room	The space to live the new life
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	Bed Room	The area or place for sleeping

The bedroom in the *Gadang* House is only for the woman who has married, it is symbolize that *Minangkabau* woman start to get the private and she has to face the new life of her life.

### **Datum 8 : Door and Stair**

Stairs and doors are elements of *Gadang* house, they cannot be separated. The stair functions as the boundary that is not written that a guest must be saluted to the home owner before being allowed to enter it.

Door and stair of *Gadang* House consists of six main elements, they are (1) *Batu Tapakan*, it is a big rock that is the pit in front of the stage that represents the "Front Office" of the Tower House. (2) *Janjang*, it is the way of entry into the House Tower. Husks represented and symbolize the democratic system *Minangkabau* are channeled through the consensus process known as "*Bajanjang naiak batanggo turun*". (3) *Tanggo* presents the power of consensus decisions at each level of consensus that endorsed and reinforced by the decision of the leadership of each level of government. (4) *Tangan-tangan janjang* represents and symbolizes the norms in the implementation of democracy through consensus. These norms must be based on indigenous law, *Luhak* and Islamic to achieve maximum results and at the same time to avoid people and kingdoms from the brink of collapse as the results of the democratic process that does not follow proper norms. (5) Door, it is the boundaries between the activities outside and inside of *Gadang* House, and the limits on determinant host escorted the guest to sit in which *ruang*. (6)



*Beranda* is part of the stair that is given roof with *Gonjong*, *beranda* has four pillars that symbolize *suku nan ampek* (Koto, Piliang, Bodi and Caniago).

Activities at *batu tapakan* is the people who came to the *Gadang* House wash their feet before going up to the Tower House due to formerly *Minangkabau* people are not familiar with the term "barefoot", there is provided a "Jar" as a media to keep water and equipment with water scoop (*Cibuak*). At ceremonies or marriages, there happen the opening of the dialogue word for the people who coming and waiting.

The stair of *Gadang* house made by wood, at the beginning of the down stair there is a flat natural stone then the wood stairs with the odd quantity of the stair: 5, 7, and 9. The stair is directly connected with the door of the house, in addition there are the hand step in the left and right side of the stair, it is made of wood also, height of the step hand adjusted to the height of people in general. *Gadang* House *Gajah Maharam* has two stairs and doors as access into the house, one in front of the middle of the house and behind the house attached to the back wall of house, it is different with *Serambi Papek* and *Rajo Babandiang Gadang* House, their the stair is in the right side of house. The door *Gadang* house usually has width about 100 cm with 2 doors equal. Above the front steps of the *Gadang* house there is a roof

with one *gonjong* and four pillars as a buffer for the roof, the pillars are in the front and back to the square.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	Door and Stair	Stair has symbolize the democratic system <i>Minangkabau</i> are channeled through the consensus process known as " <i>Bajanjang naiak batanggo turun</i> "
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	Door And Stair	A step

Stair in a house is only for the human step to get the up floor, but in *Gadang* House has different meaning. *Gadang* house is the stage house, so every *Gadang* House have the stair, it has symbolize the democratic system *Minangkabau* are channeled through the consensus process known as "*Bajanjang naiak batanggo turun*".

#### **Datum 9: Kolong**

Those three *Gadang* House are shaped as the stage house with *kolong* that has function as the air circulation in order to get into the holes of *Jariau* and bamboo floor. Besides, the idea of making the house with *kolong* is to avoid wild animals, *kolong* has mean that the position of humans is higher than animals, because *kolong* can be used as a cage of farm animals and a place

to store farm tools. *Kolong gajah maharam Gadang* House walls covered with woven bamboo called "*Sasak Bugih*".

Philosophy under the *Gadang* House covered is, in accordance with the symbol of Luhak Tanah Datar, that a cat with representation *marawa* (flag that have 3 colors, Yellow, Red and Black) Yellow, red is represented to Luhak Agam with the Tiger as the symbol of animal and black is for Luhak Lima Puluh Koto and the goat as the animal symbol. Because the beautiful of those three animal symbol, from toe to tip of the head must be closed, the cat is symbolize to the girls who lived in it *Gadang* House, they have to be closed from public.

The activities carried out of *kolong* the *Gadang* House are in part of *Minangkabau* people use is as a place for weaving, and some are using it as a pet cage.

The height of *Kolong* in *Gadang* house is enough and wide, this is the free passage between the ground floor of the *Gadang* House and the land, still has poles *Gadang* House, *kolong* walls is given woven bamboo that has the holes, so that light and air can still get into.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	<i>Kolong</i>	<i>kolong</i> has mean that the position of humans is higher than animals
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	<i>Kolong</i>	The area under the floor of the stage house or stage

*Gadang* House has *Kolong* under of it floor, *kolong* can be use for the cage of farm animals and a place to store farm tools, so the connotation meaning of *Kolong* in *Gadang* House that the position of humans is higher than animals.

#### **Datum 10: Directions Building**

All the *Gadang* house building have the same direction, which extends from the south to the north and facing the sunrise, in order that the occupants of the *Gadang* house could feel the morning when come up, so that the occupants of the *Gadang* house not oversleep to seek fortune. In the building is also beneficial to maintain the temperature inside the *Gadang* house stay warm not moist, because the morning sun rise can go into the house and the hot afternoon sun does not enter directly into the house.

Directions of the building does not have activities, because it is an element that is intended in which way *Gadang* house is customary provisions should be established.

All the kind of *Gadang* house built from south to north with a position facing towards the rising sun.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	Direction Building	The nature time reminder of morning to host.
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	Direction Building	The way of the building facing

Every *Gadang* House has the same direction building, it is face the sun rise, it has meaning that *Gadang* House has the nature time reminder of morning to host, so that they can be aware of the time to work and to do their activities.

#### **Datum 11: Sandi (building foundation)**

Sandi is the foundation for the *Gadang* house with stone material which is quite large and flat top or cement casted, every pillar was built on *sandi*, so that the pillars are not in contact with the ground directly. The function of the password is; (1) Holding the stump into the ground water, so the pillars are durable. (2) Made it wide the surface area in contact with the ground, means the comprehensive unity gravity far forwarded to the ground. (3) Wobble (vibration) flat on the ground, not transferred directly to the pillars of house.

There are no activities on elements of the *sandi*, because the *sandi* is the foundation of the *Gadang* house itself.

Sandi is a stone large enough and flat top. Most Sandi sink into the ground. Sandi is a cornerstone of the pillars are established, functioning as intermediaries pillars with the ground (earth). So pillars are not in direct contact with the ground. Sandi surface must be flat and wider in diameter than the diameter of pillars.

Three element of culture reference to three kinds *Gadang* House has the same explanation of idea, activities and the artifact. Sandi is the element of building *Gadang* House that show us how the architecture of *Gadang* House is one step forward to maintain house from earthquake.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	<i>Sandi</i>	(1) Holding the stump into the ground water, so the pillars are durable. (2) Made it wide the surface area in contact with the ground, means the comprehensive unity gravity far forwarded to the ground. (3) Wobble (vibration) flat on the ground, not transferred directly to the pillars of house.
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	<i>Sandi</i>	The foundation of the <i>Gadang</i> House Pillars establish

Sandi is the base foundation of the *Gadang* House pillars, so that the pillars are not in directly touch with ground. It is has

function to (1) Holding the stump into the ground water, so the pillars are durable. (2) Made it wide the surface area in contact with the ground, means the comprehensive unity gravity far forwarded to the ground. (3) Wobble (vibration) flat on the ground, not transferred directly to the pillars of house, so that *Gadang* House is the building that can be maintain house from earthquake.

### **Datum 12: *Rangkiang***

*Rangkiang* is a granary or a place to store the rice for a large family or society living in a *Gadang* house. It can be the indicator of a person's wealth, more people have *Rangkiang* their position in society is increasing. The meaning of *Rangkiang* beside that mentioned above, also teaches a more advanced way of thinking, teach preparedness for worst circumstances.

Artifact *Rangkiang* itself, *Rangkiang* located in *Gadang* House yard, and the roof has *gonjong* that made of *ijuk*, the walls are made of wood or woven bamboo. The entrance to the *rangkiang* is only a square-shaped in the under of *gonjong*, and had to use the stairs to reach it.

There are 3 kinds of *Rangkiang* mains, they are:

1. *Rangkiang Sitinjau Laut*

The Function is as a storage of food supplies for children, guests. It is posted on the left, has pillars 6 pieces and slimmer size than the others.

2. *Rangkiang Sibayau-Bayau*

The function is as a storage food supplies for children and nephew. It is located in the midst and has 4 pieces pillars, size fat.

3. *Rangkiang Sitangka Lapa*

Its function is to supply food for the children at a time when famine village. It is located in the right and has four pillars and the shape is square.

There is no different of *Rangkiang* to the three kind of *Gadang* House, because *Rangkiang* is the outside of House element that only use for the people who live in around of *Gadang* House.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	<i>Rangkiang</i>	It can be the indicator of a person's wealth
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	<i>Rangkiang</i>	The small building that build in tha yard of <i>Gadang</i> House.

*Rangkiang* in *Minangkabau* can be the indicator of a person's wealth, more people have *Rangkiang* their position in society is



increasing. Because the function of Rangkiang is as the storage of food.

### **Datum 13: Lasuang and Alu**

The number of *lasuang* at the *Gadang* house shows the number *Datuak* that is inside the *Gadang* house.

In addition to indicate the number of *Datuak*, *lasuang* and *alu* used to crush the grain has been harvested. The technique of crushing the grain did not use the hand but using the feet.

*Lasuang* is made from the chiseled natural stone or the natural stone that has the concave form, while *alu* is made by the wooden that shaped *ungkit* so that the technique of crushing the grain did not use the hand but using the feet. It is located in the yard.

There are no different of Ideas, Activities and artifact that presented the *Gadang* House of those three kinds of *Gadang* House.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2 <i>Lasuang</i> and <i>Alu</i>	CONTENT 2 shows the number <i>Datuak</i> that is inside the <i>Gadang</i> house
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1 <i>Lasuang</i> and <i>Alu</i>	CONTENT 1 The masher of the rice

*Lasuang* and *Alu* are the tools that we can find in the yard of *Gadang* House, it is the masher of the rice, but in *Minangkabau*,

it is shows the number *Datuak* that is inside the *Gadang* house, because *datuk* in *Minangkabau* is the special man who live in *Luhak*.

#### **Datum 14: Kitchen**

As usage of the kitchen in general, the kitchen in the three kind of *Gadang* House function as a place to cook, even for a family home or when there are ceremonies. Equipments used for cooking are still traditional, they are still using the wood, furnaces, chili grinding etc. This gives the idea that nature provided everything we needed.

The activity in the kitchen is only for cooking to purposes of daily meals and ceremonies.

The kitchen is a separate building which is located in the back of the house, there are the water reservoirs to collect rain water as a source of clean water, the kitchen does not build along with a bathroom and a toilet, because they are going to *pancuran* together with another to take bath, or they can build *pancuran* close with their *Gadang* House.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	Kitchen	The room of a house in which the cooking is performed
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	Kitchen	The room of a house in which the cooking is performed.

The kitchen in *Gadang* House has the meaning and function as like the usual function, it is the room of a house in which the cooking is performed. But in *Gadang* House the equipments used for cooking are still traditional, they are still using the wood, furnaces, chili grinding etc. This gives the idea that nature provided everything we needed.

### **Datum 15 : Carving**

*Alam Takambang Jadi Guru* is not only realized to the build of *Gadang* House, but also to the carving of exteriors, there are a lot of carving motifs taken from nature, like flora and fauna. Carvings in *Gadang* House is a symbol of realizations of tradition and has a philosophical meaning which illustrate the harmony of life *Minangkabau* society with nature, the society relationships in everyday life among individuals, the order system of government, a synergistic relationship in the connection system of kinship between *mamak* and nephew, firmness in carrying out the principles of life and togetherness and solidarity in *Minangkabau* society.

Some carved motifs that exist in the *Gadang* House, they are:

#### *1. Aka Cino*

This motif symbolizes a dynamism of life that is persistent and tenacious in fulfilling the needs of life.

*Aka cino* described as a vine plant roots and are related to each other with leaves and flowers that decorate the vine roots. This motif can be found in the body of the *Gadang* House.

## 2. *Kuciang Lalok*

*Kuciang Lalok* motif is taken of the characteristic of cat which not good, when the cat is already full, then he will immediately sleeping and will not trying to find food again, it symbolizes the attitude of someone lazy and does not want to try doing daily activities either for himself and the community.

This motif commonly found in window frames at the *Gadang* House body, the shaped of the carved like a cat's eye is in the middle, there is a pupil with carved around it.

## 3. *Jalo Taserak*

This motif symbolizes the dividing line between good and bad that we need to know in life.

Taserak Jalo is founded in the body of the *Gadang* House with shave like fishing net that carved and interlocking each other.

## 4. *Itiak Pulang Patang*

This motif symbolizes the deal, one word, and a solid unity.

*Itiak Pulang Patang* described like a row of ducks walking through the rice fields to the cage, this motif is usually fill the small areas of the body of *Gadang* House and *Anjuang*, such as at the bottom of the window.

5. *Sikambang Manih*

This motif symbolizes friendliness, politeness and happy to receive guests.

*Sikambang Manih* described as a flower blooming with twigs and leaves that surround it, this motifs is found in the walls of the *Gadang* House and windows.

6. *Lumuik Anyuik*

This motif describes a person who is not liked by the environment, usually it is someone who is disobedient, violating legal norms, do wrong so banned by the community.

As well as the moss, this motif is described as a moss bound by flowers, leaves and twigs. This motif commonly found in *anjuang Gadang* House .

7. *Saluak Laka*

This motif expresses a kinship closely interrelated with each other.

*Saluak laka* is illustrated with rattan motif, flowers, twigs mutually reinforcing, and are the window frames of the *Gadang* House.

#### 8. *Bada Mudiak*

Motif *Mudiak Bada* illustrated of the organized communities life, one word, *sehilir semudik*, and united / compact, so it can realize the progress of the goal family life in the community.

It is described as a directions signs traffic that lined.

Found in body of the *Gadang* House.

Carving in the three kinds of *Gadang* House, show how The *Gadang* House has the specific Character, with the 3 colors that dominant of the carving. The colors are Red, Yellow and Black. It is referenced to three *Luhak*, Red is for *Luhak Agam*, Yellow is for *Luhak Tanah Datar* and Black is for the *Luhak Luma Puluh Kota*.

SECOND SIGNIFIED : CONNOTATION	R2	
	EXPRESSION 2	CONTENT 2
	Carving	It illustrate the harmony of life <i>Minangkabau</i> society with nature, the society relationships in everyday life among individuals, the order system of government, a synergistic relationship in the connection system of kinship between <i>mamak</i> and nephew, firmness in carrying out the principles of life and togetherness and solidarity in <i>Minangkabau</i> society.
FIRST SIGNIFIED : DENOTATION	R1	
	EXPRESSION 1	CONTENT 1
	Carving	Cut something into shape

The definition of carving is cut something into shape, in *Minangkabau*, carving in the *Gadang* House has illustrated the harmony of life *Minangkabau* society with nature, the society relationships in everyday life among individuals, the order system of government, a synergistic relationship in the connection system of kinship between *mamak* and nephew, firmness in carrying out the principles of life and togetherness and solidarity in *Minangkabau* society, because there are many shape of carving of exterior of *Gadang* House , those carving motifs taken from nature to presented the *Minangkabau* proverb “*Alam Takambang Jadi Guru*”.

### C. The data interpretation

According to the data analysis which had been analyzed in the three of *Gadang* Houses that contains 15 data of three cultural elements of *Minangkabau* Traditional House, *Gadang* House. The interpretation of the data is formed in the following table:

**Combination Table of C.4.B.**

No	Elements of building	Gajah Maharam <i>Gadang</i> House	Rajo Babanding <i>Gadang</i> House	Serambi Papek <i>Gadang</i> House
1	<i>Gonjong</i>	The same	The same	The same
2	Roof	The same as <i>Rajo Babandiang</i>	The same as <i>Gajah Maharam</i>	Rather different from those two
3	Column/Pillar	The same	The same	The same
4	Floor	Rather different from those two	The same as <i>Serambi Papek</i>	The same as <i>Rajo Babandiang</i>
5	Wall	The same	The same	The same
6	Window	The same	The same	The same
7	Bed Room	The same	The same	The same
8	Door and Stair	Rather different from those two	The same as the <i>Serambi Papek</i>	The same as the <i>Rajo Babandiang</i>
9	<i>Kolong</i>	The same	The same	The same
10	Direction Building	The same	The same	The same
11	Sandi (build foundation)	The same	The same	The same
12	<i>Rangkiang</i>	The same	The same	The same
13	<i>Lasuang</i> and <i>Alu</i>	The same	The same	The same
14	Kitchen	The same	The same	The same
15	Carving	The same	The same	The same



Based on the table above, there is only three element of building that rather different, they are the roof, door and stair, and the floor. Those are the result of three elements cultural of *Gadang* House.

#### **D. The discussion**

From the analysis of 15 data of three cultural elements of *Minangkabau* Traditional House, *Gadang* House, there are three element of building that rather different, they are the roof, door and stair, and the floor. The other 12 elements of building are the same each kind of *Gadang* House.

Based on finding, *Gadang* House of *Minangkabau* traditional house become the way to understand of the philosophy of *Gadang* House and able to absorb the whole information of Indonesia, in particular of culture treasure.

## CHAPTER V

### CONCLUSION AND SUGESTION

#### A. Conclusion

After completing all description based on the content of previous chapter, the writer has inference based on references used for composing this research. There are a lot of similarities and few differences analyzed in here, *Gonjong*, pillar, wall, window, bedroom, *kolong*, direction building, *sandi*, *rangkiang*, *lasuang* and *alu*, and kitchen are similar, the roof, door and stairs and the floor are different.

There are a lot of similarities and few differences in the three Gadang house kinds. Most of the similarities which found in those three rumah gadang kinds are : *Gonjong*, pillar, wall, window, bedroom, *kolong*, direction building, *sandi*, *rangkiang*, *lasuang* and *alu*, and kitchen. And the difference which found are : the roof, door and stairs and the floor. From the analyses can be taken the implicit conclusion, they are :

1. The architecture conceptual of *Gadang* House is very energy efficient, the lighting burst, the temperature adjustment and eliminates the greenhouse effect, by applying the proverbial “*Alam Takambang Jadi Guru*” that everything human needed are the nature serve.
2. From the analysis of 15 of three cultural elements of Minangkabau Traditional House, *Gadang* House, there are three element of building that rather different, they are :

- a. The roof, shape of the *Rajo Babandiang* and *Gajah Maharam Gadang* House roof is the same, rather different from those two, *Serambi Papek Gadang* House has the roof that shape like a shield under the ends of *gonjong*.
- b. Door and stair, *Gajah Maharam Gadang* House is rather different with the other, because the location of door and stair of this *Gadang* House is in middle front of the house and in back of house. The other *Gadang* House, *Serambi Papek* and *Rajo Babandiang* location of the door and stair is in the right side of house.
- c. The floor, *Gajah Maharam Gadang* House has the floor that 2 steps raise from the other, it is called *Anjuang*, and the other kind of *Gadang* House doesn't have.

The other 12 elements of building are the same each kind of *Gadang* House, they are: *Gonjong*, Column/Pillar, Wall, Window, Bed Rooms, *Kolong*, Direction Building, *Sandi* (Build Foundation), *Rangkiang*, *Lasuang* and *Alu*, Kitchen and Carving.

## **B. Suggestion**

Indonesia have to save the uniquely of the traditional houses in Indonesia, especially *Minangkabau* Traditional House, *Gadang* House, because those are proved that Indonesia is the biggest country in the world that have any unique culture characteristic, so the writer suggested to

government to have the inventory the kinds of *Gadang* House which it compactly and the explanation of their philosophy characteristic, because there are a lot of kinds of *Gadang* House in *Minangkabau*.

To the system of government *nagari*, every *panghulu* in *nagari*, the empowerment of *penghulu nagari* is the needed step to develop their *nagari*.

The suggestion to the reader is hopefully the reader can more love the Indonesian culture, and introducing to the world as the wonderful of Indonesia.

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## SURAT KETERANGAN PENELITIAN

Bersama surat ini, saya yang bertandatangan dibawah ini, menyatakan memang benar bahwa

:

Nama : Zul Juliafit Alen

NIM : 04313151124034

Alamat : Perum Graha Persada Blok C no 30 Bekasi

Telah melakukan penelitian tentang rumah gadang ..... *Gogah Maharam* ..... dengan cara wawancara secara langsung. Yang bersangkutan menerangkan bahwa penelitian ini dipergunakan untuk kebutuhan kelengkapan data skripsi.

Demikian surat keterangan ini dibuat sebagai dokumen pendukung skripsi yang bersangkutan.

*Batusangkar*, *02* May 2016

(*Datik Maharam Dapang*)  
(*Eka*)



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KOTAMADYA BEKASI

## SURAT KETERANGAN PENELITIAN

Bersama surat ini, saya yang bertandatangan dibawah ini, menyatakan memang benar bahwa

:

Nama : Zul Juliafit Alen

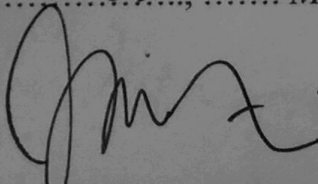
NIM : 04313151124034

Alamat : Perum Graha Persada Blok C no 30 Bekasi

Telah melakukan penelitian tentang rumah gadang ..... *Serambi Papak* ..... dengan cara wawancara secara langsung. Yang bersangkutan menerangkan bahwa penelitian ini dipergunakan untuk kebutuhan kelengkapan data skripsi.

Demikian surat keterangan ini dibuat sebagai dokumen pendukung skripsi yang bersangkutan.

*Bukittinggi, 03* May 2016

  
(*Datur Razo Ameh*)  
(*Devi Mulyadi*)





## SURAT KETERANGAN PENELITIAN

Bersama surat ini, saya yang bertandatangan dibawah ini, menyatakan memang benar bahwa

:

Nama : Zul Juliafit Alen  
NIM : 04313151124034  
Alamat : Perum Graha Persada Blok C no 30 Bekasi

Telah melakukan penelitian tentang rumah gadang Pago Babandiang dengan cara wawancara secara langsung. Yang bersangkutan menerangkan bahwa penelitian ini dipergunakan untuk kebutuhan kelengkapan data skripsi.

Demikian surat keterangan ini dibuat sebagai dokumen pendukung skripsi yang bersangkutan.

Soloek, 04 May 2016

(Datuk tan Dilangit,  
(meids))

## RESEARCH EVIDENCE



Ticket of museum Istano Basa Pagaruyung



Ticket of museum Minang Village, Padang Panjang



In front of one kind of Gadang House (Rajo Babandieng)



Ticket of museum Aditya Warman, Padang



In front of Museum Istano Basa Pagaruyung



In front of museum Aditya Warman, Padang



In the Koto Tuo, Batu sangkar



One kind of Gadang House  
Gajah Maharam



Lasuang



Rangkiang

## **BIOGRAPHY**



The writer was born in Kuningan on 11 July 1988, her mother is Enes Djunaesih and his father is Erwan. He is the second son of two children. He educated at SDN Bunga Tanjung Timur – Batipuh, West Sumatera ini 1994-2000. He continued studying at SLTP N 3 Kuningan in 2000-2003 and then SMA N 1 Kuningan 2003-2006.

He is planning to be the public relation office and then to be the owner of the biggest restaurant in Jakarta.