Topic: Culture

ARCHITECTURE AND INTERIOR ELEMENTS TRANSFORMATION OF UMA MENTAWAI (COMMUNAL HOUSES OF MENTAWAI TRIBE) (Case Study: Matotonan Village, District of South Siberut)

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Abstract

If we look at the Mentawai people of the Emile Durkheim and Koentjaraningrat theory, people experience a change in the level of solidarity that propagates in the rites and the classification. But not until the sacred values. This makes the form of artifacts and behavioral change, but the manifestation of the idea still remains guarded. This societal change is the basis of the transformation of the architectural elements and interior on Uma Mentawai.

This study aimed to obtain data and information in order to learn, answered, and explains the transformation of the elements of the interior at Uma Mentawai. This study included research into the case and a field belonging to the field of social research in the study of architecture and interior design with a qualitative approach. Data collection techniques that used was Mixed Method, which combines several techniques, which are field observations, literature review, interviews, internet browsing, and Focus Group Discussion (FGD).

After a comparative analysis against the prior Uma, Uma conditions are now experiencing some changes to the architectural elements and interior. These changes occur as a result of the influx of outside influences brought by immigrants, and the indigenous of Matotonan often left. Besides the changes are also caused by strong regulation that makes the culture is getting stronger, and the growing need that is not available in nature. Some elements are changed at Uma: 1) Changes in the layout, 2) Addition of the bench (tobbongan), 3) The use board on the wall, 4) Addition railing on the stairs, 5) The use of the "tukang" door, and 6) The use of iron nails. The impact of this transformation are the emergence of a new paradigm that discussions about the family should not be done at Uma. Uma just be a ceremonial place, is no longer a place to stay. And the habit gathering in the fireplace be replaced by sitting on the bench.

Keywords
transformation, architecture, interior, elements, culture

1. Introduction

Tempus mutantur, et nos mutamur in illid. Times change, and we also change in it. In their book, *Teori-teori Kebudayaan*, Mudji Sutrisno and Hendar Putranto say that, "Time is changing and the ways in which humans express themselves, others, and society also change. In the changing times,

culture will also change". This will certainly affect the three elements of cultural form that Koentjaraningrat once exposed, especially artifacts (works).

One example of a cultural artifact is a traditional house. Traditional houses is the highest cultural representation of cultural society. Uma Mentawai (communal house of mentawai tribe) as one of the cultural assets Nusantara Indonesia has an interesting uniqueness to be observed. However, when we look at the ancient Uma from various literatures, there is a significant difference with Uma's current condition. This distinction raises an indication of a shift or change in some of its constituent elements as one of the responses of the changing society. The authors' observations also show that there are differences in the data in the literature with the actual conditions in the field.

With the above facts, the authors are interested to find out what changed to Uma Mentawai's architectural and interior elements, what caused it, and how the results and impacts for the Mentawai people.

From the above background, we get some research questions that will be discusse more specifically in this paper.
1. How are the changes occurring to the Mentawai people, and how will they affect cultural manifestations, especially artifacts?
2. What are the architectural and interior elements that change in Uma Mentawai?
3. How is the effect of changing the elements of architecture and interior on Uma Mentawai to the life of Mentawai people?

This research is intended to obtain data and information to know, answer, and explain about the transformation of architectural and interior elements in Uma Mentawai. The objective to be achieved is to know which elements of architecture and interior are changing, their relation with the change of society, and how the cause and its impact. With this knowledge, it is expected to be a reference in the development of new uma-uma, to be responsive but not to reduce the cultural value of uma Mentawai.

This research includes into case and field research classified into social research in the study of architecture and interior design using a qualitative approach. Data collection techniques that the author uses is a mixed methods, which combines several techniques of data collection, including:
1. Field Observation: Author do three times field observation. One time on unstructured observation, and two more structured observations for the data on this study.
2. Literature Review: In collecting literature, the authors divide it into two broad lines. The first to relate to the anthropology of the Mentawai community as the object of research, and the second is related to the elements of architecture and interiors.
3. Interview: The author conducted interviews with several resource persons who have different backgrounds.
4. Collecting Data from the Internet: The author performs internet browsing (blogwalking) which focuses on Mentawai culture and elements of architecture and interior.
5. Focus Group Discussion (FGD): FGDs allow writers to create trust and openness quickly. In addition, with this method the author can assess perceptions and attitudes of informants directly.

Objects to be studied in this research are Matotonan villagers, subdistrict of South Siberut, district of Mentawai Islands, West Sumatra and Uma Samoan Bailoi tribe located in Kinikdok hamlet, Matotonan Village.

2. Contents

2.1 About cultural

Referring to J. J. Honigmann's opinion which distinguishes three cultural phenomena, Koentjaraningrat (1990, p.186, 1994, p.5) maintains that culture has 3 forms, namely: the form of ideas, the form of activity, and the form of artifacts. The three forms of culture in reality in society can not be separated from each other, so as a unified whole, the culture gives direction to the mind, action, and the work of society.

In addition, if we talk about the cultural society, Emile Durkheim (1858-1918), said that there are 4 things that become the main pillars supporting the cultural community, the sacred, classification, rite, and solidarity. Durkheim perceives society as a whole that is assembled internally by these four things.

If we associate Koentjaraningrat and Emile Durkheim's theory of cultural society, we find a pattern that we can identify society through the form of ideas embodied in the sacred values, the form of activity seen in the rites, the classification that connects ideas and behaviors, and solidarity that will keep everything.

2.2 Transformation

According to Josef Prijotomo in Rahmatia 2002, transformation means the change of the original object into its invention. Both changes that do not have or show similarity or similarity with the original objects, as well as changes in the body of the incident is still indicative of the object of origin.

Viewed from the form of transformation in design, this thesis study can cover three forms of transformation, including pragmatic design transformation, typologic design transformation, and analogical design transformation. But all over, this research will be focused on analogical design transformation because it wants to see the change and its causes and impacts. Therefore, this research records all forms of transformation that occur on elements of architecture and interior Uma Mentawai, whatever the cause.

2.3 Architecture and interior elements of traditional house

The elements of traditional architecture and interior is a unity that can not be separated. Krier says that architectural elements relate to the appearance of buildings that can provide a specific type of building. Such elements may be walls, columns, ceilings, floors, stairs, doors and windows (Patandianan, 2005, p.15). For this study the authors take some elements that manifest in Uma Mentawai. The elements are walls, columns, floors, stairs, doors and windows. To complete it, the authors add the layout.

3. Findings

3.1 Mentawai's people and uma mentawai according to Stefano Coronese

J. R. Logan in the book Stefano Coronese mentions the type of Mentawai community as follows: Mentawai people are strong, sturdy, healthy, and not hairy. Its height does not exceed 167 cm. Well-built and attractive. Generally Mentawai people kind hearted, friendly, likes to respect people, do

not want to fight, like to decorations, so not infrequently their bodies got tattoo. The customary demands are simple. If you make a house very simple, made in an emergency, but wide and strong.

In the book Mentawai Tribe Culture written by Stevano Coronese (1986), the term Uma has the meaning of "place", which inhabited several hundred people who are still related to each other in terms of descent. Become the center of indigenous people's life, which takes into account and unites. Although they set up another house in a remote location, communication with Uma remained, because Uma was the motherhouse. In another page in the same book, Coronese explains that Uma is a big house that houses the motherhouse of a shared lodge, as well as a heritages store. It is also a sacred place for offerings and storage of skeletal animals. Here is the layout and part of Uma in his book Stefano Coronese:
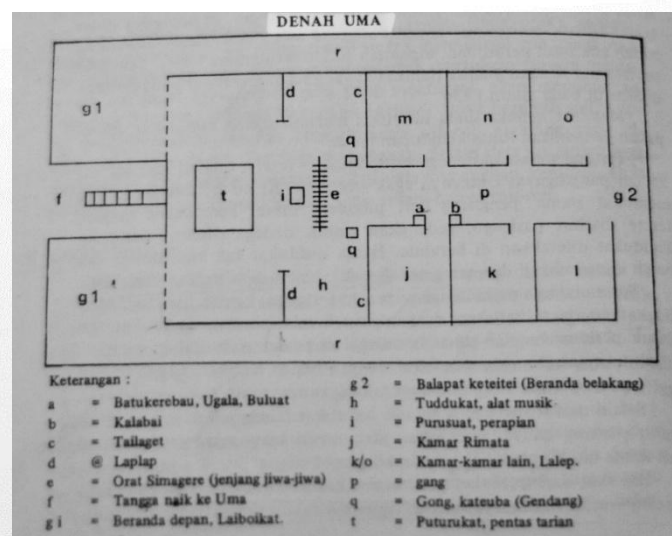

Figure 3. Uma layout according to Stefano Coronese.

3.2 Uma mentawai according to oral story
According to Mr. Hariadi Kerei, one of the tribe leaders, the Uma's condition now has been undergone with several changes, including:
   1. In the past, there is no *tobbongan* (benches).
   2. In the past, Uma used a *sau-sau* as a partition that divide the front and back room.
   3. The door used to be a board that was directed (traditional way of using oggut or traditional handyman tool), not categorized (manually using a blade).
   4. In the backside, there are a special storage for woman.
   5. The walls used *karai* (tree bark).

3.3 Uma mentawai now
Uma mentawai now according to observation result by author.
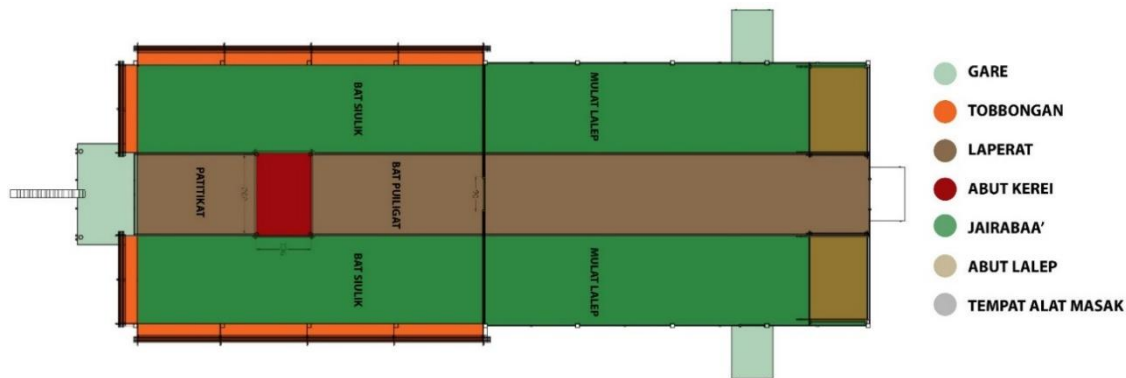   1. Layout

Figure 2. Samoan Bailoi's uma layout.

2. Wall

   The wall is covered with boards which are traditionally processed.

3. Column

   There are 2 types of columns, the main columns (uggla) and the regular columns. Uggla is derived from the *ribbu* (a wood) commonly grown in the upstream area of Alimoi (the name of a river in Matotonan). The main column can be used more than three times.

4. Floor

   The floor pattern on Uma is divided into three, left, middle, and right. These three parts are separated by a wooden barrier called a *tubbuk*. The right and left are called *ariribuk* taken from the ribbung rod.

5. Stair (*orat*)

   Stair is usually made from a *pegu* rod (jackfruit). The width of the orat is usually 20 to 30 cm, depending on the diameter of the peg rod used.

Figure 3. Stairs (orat).

6. Door

   There are 4 doors on this uma. 1 main door on partition separating front and back area, 2 doors to side *gare*, and 1 door to rear *gare.*

7. Bench (tobbongan)

   The bench on Uma is mounted in the front area on the left, right, and front. In addition to the seat, this bench is also a barrier on the outside floor.

4. Discussion

4.1 Comparison of Mentawai's people then and now
In general, the Mentawai community experienced a change of behavior. These changes are reflected in the daily life of the activities, the equipment used, and the economic system. This change is caused by the openness of society to new people and the outside world that makes the influence of the outside fast growing in society. The following table concludes the analysis of Matotonan society from some elements of universal culture.

Table 1. The comparison of Mentawai's people then and now

NO.	UNIVERSAL CULTURAL ELEMENTS	THEN	NOW
1	Religion System	Already have a religion but still run Arat Sabulungan	Religious teachings begin so that Arat Sabulungan begin to be abandoned
2	Information System	Based an oral system, the story of the parents at the night before come to bed and morning while in the fireplace	There are already elementary schools and teachers, there is already a book, the decline of knowledge orally in Uma is become less.
3	Technology System	Traditional. Made from natural ingredients.	Start using equipment and supplies from the outside such as an oil stove.
4	Economy System	Exchange. All needs are taken from nature which is doesn't need a means of payment.	Money is already required as a valid payment instrument. There emerged new formal and informal professions such as teachers and village official (formal), carpenters, stalls, fish trades (informal)
5	Community System	Cultural Classification. Like the head of a tribe, The head of Uma, Sikerei, etc.	Came the new classifications such as head of village, head of backwoods and head of BPD.
6	Language	Mentawai language	Mentawai language. The community began to be fluent in Minang and Indonesia.
7	Arts	Expressive, depicted on artefacts such as ornaments on Uma and tattoos	Decreades, the experession on Uma was gone and the tattoos become less.

4.2 The comparison of architecture and interior elements of Uma Mentawai then and now with the reason
This comparison is done on the author's observation (The Newest Uma Mentawai) against the literatue of Stefano Coronose (1986) and the oral story method to parents in Matotonan (The Oldest Uma Mentawai). Here is a table about the change in the elements of architecture and interior in Uma Mentawai.

Table 2. Architecture and interior elements transformation with the reason

No.	Architecture and Interior Element (*Oral Story*)	Changes Occured		Description	Reason
		Yes	No		
1	Site	V		There are disappears and additions at some points	Respon about the changes in the number of occupants and in the activity
2	Wall	V		Change from bark to board	Effectiveness and efficiency workmanship
3	Column		V	Constant	-
4	Floor		V	Constant	-
5	Stair		V	Constant. Some of Uma have added a handle on one side	Security reason
6	Door	V		The door changed from sau-sau to the newest door by artistan	The artistan door is become more practical and safe.

Here is some comparison picture between Uma then and now.
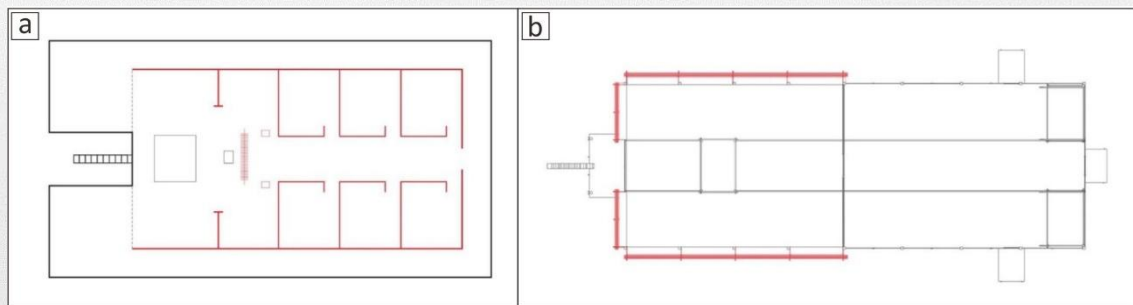

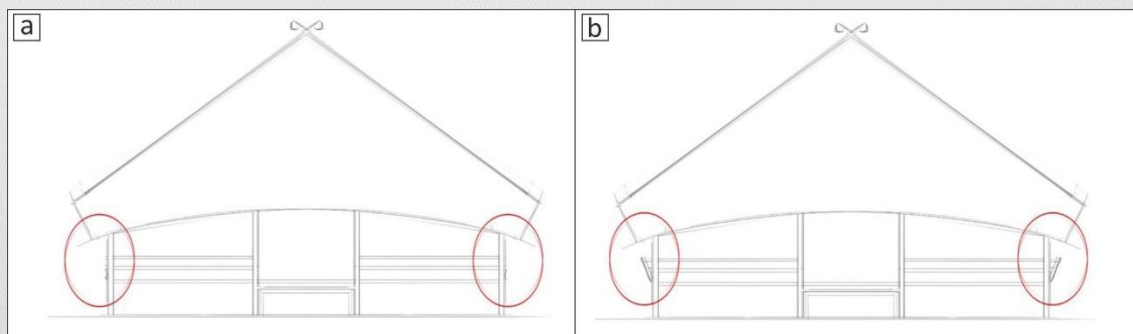*Figure 5. (a) According to Stefano Coronese; (b) observation result.*
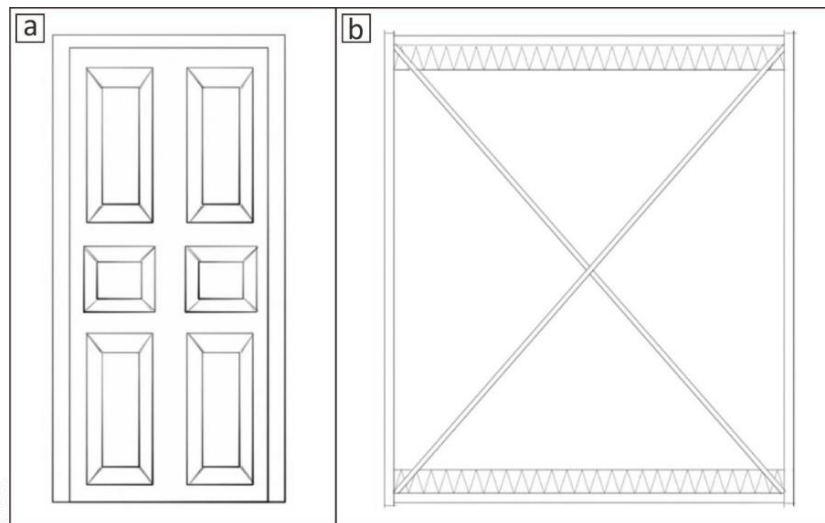

Figure 6. (a) Facade then; (b) facade now.

Figure 7. (a) Carpenter door; (b) sau-sau door.

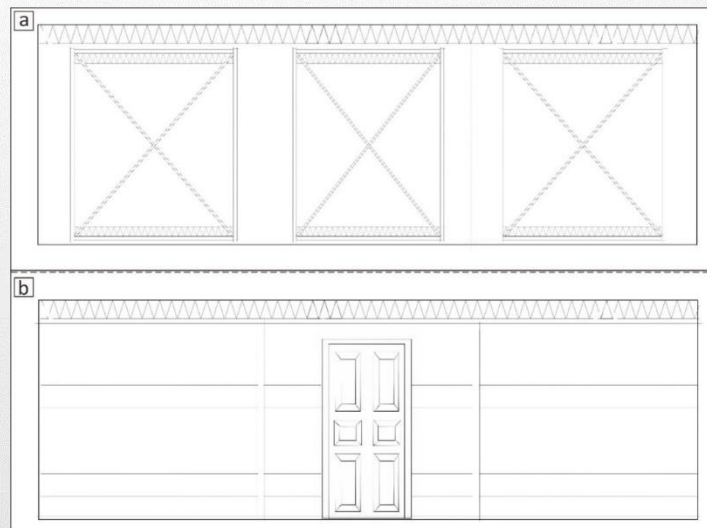*Figure 8. (a) Main partition then; (b) main partition now.*

4.3 The Impact of Architectural and Interior Elements Transformation of Uma Mentawai to Community Life

Here's the impact of the transformation of architectural and interior elements on Uma Mentawai to the life of the community:

1. The emergence of a new view that the discussion of family problems or the other does not have to be done in Uma. But it can also be done in Ialep houses.
2. The decline of Uma's inhabitants and the rarity of Uma's residents in Uma makes the impression that Uma is now only a place for ceremony, not a place to life.
3. The circular habits in the fireplace become lost replaced by sitting on the bench.

5. Conclusions

In four last decade of Mentawai's people especially Matotonan village defeat a change. This thing because the affect of external whose bring from the peoples whose came to Matotonan village and the real Uma's people whose more often to go out of Mentawai. In the analysis of this investigation, the form of the culture is going change become an affect of Uma's people habit. The change is

happened in a long time and keep moving straight with the change of Uma's people with the different sections. The biggest change was going in artefact's shape because this shape is very concrete and coming in a real contact with the Uma's people life.

The one of artefact's shape who is very important in Mentawai tribe is Uma or communal house. Uma became important because Uma is the actualization from microcosmos Mentawai's people and all at once became an artefact which can we see about the changes. If the newest Uma compared to the old Uma from the literature and from the story from tribe's leader, Uma was suffered in some of architecture and interior's element. The transformations include:
1. There are disappearances and additions at some point on the floor plan.
2. The addition of a bench (tobbongan) in the front room.
3. Change of material on wall, from bark (karai) to board.
4. The addition of railing (railing) on the stairs (orat).
5. Change the front door, from the sau-sau to the door "artisan".

While an affect of transformation about element" of architecture and interior on Uma Mentawai with the people's life, which is:
1. The emergence of new perspective that discussions about family problems or another is not to do in Uma but can also carried out in lalep's house.
2. The Uma's people become less and rarely the Uma's not life in Uma's house then it be the feels of Uma now is just to be a ceremonial place, not a life place.
3. With the chair, the habit which is going to make a circle in a fireplace become less and it change with sit on the chair.

Uma Mentawai as a Mentawai's artefact held an important position in Uma Mentawai's people life. Their existence be more less and the skill of the tribe become weak for build a new Uma. While the architecture and interior element become suffered for the long time. Therefore the investigation is a must to be done in architecture and design.

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