

Typology of Traditional Domestic Architecture based on Social Stratifications: The Case of the Mamasa Tribe, Indonesia

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Abstract

Typologies of traditional domestic architecture across the world are based on numerous criteria. Certainly, social stratification is one among them. Mamasa tribe located in the West Sulawesi Province, which is one of the Indonesian ethnic groups with traditional architecture do so based on the social and economic levels of the community and the caste divisions. Their traditional architectural heritage still maintained to this day is the Mamasa traditional house called *banua*. The Mamasa community introduced caste divisions based on the social and economic levels of the community which physically influenced the form and typology of the Mamasa traditional house.

This study examines the architectural aspects influenced by the social stratification of the Mamasa community: the function, form, space, material, appearance and decorative variety of the Mamasa traditional house.

The research employed exploratory qualitative methods. Data collection techniques included direct observations, interviews and literature studies. In-depth interviews were conducted with several traditional leaders related to the Mamasa traditional house. The field data was correlated with data from the literature studies: journals, books, or website sources related to the research study.

The findings indicate a strong correlation between the architecture of the traditional Mamasa house and the social stratification that exists in the Mamasa community. The typology based on the social stratification of the Mamasa society is: the first type, *Banua Sura'* is intended for the *tana' bulawan* or high nobility class. The second type, *Banua Bolong* is intended for the *tana' bassi* or the ordinary nobility class. The third type, *Banua Rapa* is intended for the *tana' karurung* or free-people class. The fourth type, *Banua Longkarrin* is intended for the *tana' kua-kua* or the slave class. These four types of *banua* each reflect the social and economic status of the homeowners through their architecture.

Keywords: Traditional architecture, Typology, Banua, Mamasa.

Introduction

Preserving culture and traditional houses plays an important role in maintaining the identity of a community. First, preserving culture helps communities stay connected to their roots, builds a sense of solidarity, and encourages healthy diversity. Losing culture can lead to a blurred identity and threaten social cohesion. Second, traditional houses often reflect local wisdom in utilizing natural resources sustainably. Third, preserving culture and traditional houses is an effort to ensure that traditional knowledge and skills do not become extinct. Thus, the urgent need to preserve culture and traditional houses is not only related to the preservation of historical heritage, but also to the formation of identity, environmental sustainability, and the transfer of knowledge between generations. In looking at a more inclusive and sustainable future, preserving culture and traditional houses must be considered a shared responsibility for the good of present and future generations.

One of the traditional houses that needs attention is the Mamasa traditional house, in the context of technological advances and foreign cultures entering Indonesia. This house is categorized as being almost extinct.

Administratively, Mamasa is one of the regencies in the South Sulawesi Province which is the result of the expansion of the Polewali-Mamasa district. Geographically, Mamasa is located on a mountain range with an altitude of around 600-1500 meters above the sea level and has an area of 2,759.23 km². Based on the Central Statistics Agency of the Mamasa Regency, this area has quite dense settlements, especially in the city and sub-district areas with a population of around 166,479 people.

People of Mamasa in their social life are familiar with the term caste or social stratification. As Aji (2015) explains, a social stratification system is the difference between individuals or groups in society hierarchically based on certain characteristics. The social stratification system in the Mamasa community is not only seen in social activities such as the use of noble titles, but also manifests in cultural symbols, such as the shape of the house with various carvings or decorative motifs attached. This is the basis for the creation of various types of traditional houses. As such, the traditional houses tend to represent the social and economic levels of their residents. Large traditional houses tend to give the impression that their residents have a higher social and economic level compared to small houses.

The preservation of the traditional Mamasa house heritage highlights the historical, cultural, and architectural values of the traditional Mamasa house as an important part of local heritage. In this context, this paper seeks to find answers to the following questions:

- a. How to identify the form, space, meaning, material, decorative motifs, barns (*alang*) and social stratification of the traditional Mamasa house.
- b. Is the typology of the architecture of the traditional Mamasa house based on the social stratification of the Mamasa community?

This study thus examines the architectural aspects: the functions of the buildings, spatial layouts, material/materials, forms, and decorative motifs of the traditional Mamasa houses which appear to have a correlation with the social stratification of the community.

The objectives of this study are:

1. To classify the traditional Mamasa house based on the social stratification of the Mamasa community.
2. To provide education on the preservation of traditional houses, especially Mamasa which are almost extinct.

Theoretical Framework

Typology comes from the Greek words *typos* and *logy*. *Typos* means type, character, image, form, figure, trace and print while *logos* means the science that studies something. Thus, typology is the science that studies the image, form, type or character of an object (Rangkuty and Widyastuti, 2019). Typology is a classification that consists of grouping a series of objects, manifestations, and phenomena into several separate groups based on the similarities and differences in the main characteristics of the elements they contain (Đokić, 2009). In simple

terms, a typology can also be interpreted as a concept that provides a description of a group of objects based on similarities in the basic properties.

The term typology has been applied in the field of architecture as a theoretical approach to defining or classifying architectural objects. Analysis of architectural typologies based on the basic characteristics of an architectural object (building) can produce a certain classification or grouping. There are three aspects that can be the basis for classification in architecture (Aguspriyanti, Wilarso & Ariansyach, 2021). They are:

- a. Function, including the use of space or buildings, structures, symbols etc.
- b. Geometric shapes, arrangement or composition etc.
- c. Style, including period, location, political geography or power, ethnicity, culture, etc.

However, according to José Rafael Moneo Vallés (Anggellina and Halim, 2022), a Spanish architect who won the Pritzker Prize in 1996, a building typology in the realm of architecture is divided into 3 types, namely:

- a. Building typology based on the configuration of form and space (spatial structure), which is called *firmitas*.
- b. Building typology based on the functions of the building, referred to as *utilitas*.
- c. Building typology based on image or description, and based on style or style of architecture, also known as *venustas*.

These three aspects are parameters for recognizing the type of any architectural work. The traditional houses which are works of Nusantara architecture can therefore be classified in this manner. Nusantara architecture is well-known for its diversity spread across the archipelago. The concept of typology emphasizes consistency so that it can make it easier for people to recognize Nusantara architecture (Zulkarnain et al., 2022). The variety of traditional architecture in the archipelago (*Nusantara*) has its own uniqueness and characteristics, both in terms of function and meanings (Zulkarnain et al., 2022).

The novelty of this research is to identify the typology of Traditional Mamasa houses based on social stratification examining it from the aspects of form, space, material, decorative variety and barn.

Review of Literature

Several previous studies have provided knowledge about how traditional Mamasa architecture is. Mithen (2015) examining the typology of Traditional Mamasa Architecture, classifies traditional Mamasa houses into 5 types, namely 1) *banua longkarrin* (simple house), 2) *banua rapa'* (naturally colored house), 3) *banua disussuk* (specially carved house), 4) *banua bolong* (black house), and 5) *banua sura'* (carved house). However, he examines the typology of Traditional Mamasa houses based on two aspects: form and space. Then in line with the previous research, Mithen et al. have also conducted research in 2023 related to the carving art of traditional Mamasa houses looking at the symbolic meanings of the essential engraving and their placement in Mamasa traditional architecture. They have concluded that there are 150 carving arts attached to traditional Mamasa houses, each of which has a philosophical meaning and symbolic meaning which is a subjective norm for regulating community life in Mamasa.

Frans and Wardani (2015) have examined the symbolic meaning in *Banua Layuk* traditional Mamasa Houses, West Sulawesi. According to them, *banua layuk*, one type of traditional Mamasa house, has a symbolic meaning about the philosophy of life of the Mamasa community reflected in the elements of *banua layuk*, starting from the layout, orientation/direction of the building, building shape, space organization, space-forming elements, space fillers, and transition elements, to the meaning of decorative motifs. However, they have focused only on the *banua layuk* type.

These studies demonstrate that *banua Mamasa* is also a settlement that is almost similar in character to *banua Toraja*, both in terms of space division and house orientation in a settlement. Bura and Ando (2023), examining the settlements composition of Tana Toraja and Mamasa Toraja in Sulawesi, Indonesia confirm this.

In terms of vernacular architecture, according to Mentayani and Ikaputra (2012), there are two areas of vernacular architecture studies, namely the physical realm (environment, building techniques, and production processes) and the abstract realm (sign culture, values, and functions). The abstract realm has been previously studied by Anindita and Tulistyantoro (2019) when they looked at the cosmology of traditional Mamasa housing. They reveal that there are principles of dualism from the zoning of space, orientation, and structure of the Mamasa *banua* cosmologically.

Mamasa is very unique, both in terms of the architecture of its houses and in terms of the way of life in society. In terms of social stratification, the Mamasa people also still recognize castes in social life. Indeed, they have levels of life in society known as "tana" which means "caste". This was once expressed by Aansar (2011) in his book entitled Traditional Architecture of Mamasa. There are four levels of social stratification or castes in the Mamasa community:

- a. *Tana' Bulawan* is a term that refers to the level of "gold caste" also known as high nobility, traditional leaders or respected people who are considered capable of leading. This is often caused by the view of the community that high nobility is the embodiment of *Tomanurung*. *Tana' bulawan* is sometimes called *tokeada'* or *hadat* who are respected by the community because of their position.
- b. *Tana' Bassi*, is the "iron caste" which is included in the middle (ordinary) noble caste, namely people with high incomes (rich) or can also be classified as brave in the Mamasa community.
- c. *Tana' Karurung*, is the "palm caste", which is a group of ordinary people who are independent. Their position is not a ruler or leader of society, but also not a commoner. This group is the most numerous in society, they live simply and are able to meet their own needs.
- d. *Tana' Kua-kua*, is the "grass caste", is the lowest caste in society that can be controlled by higher castes. This caste is called a servant or slave. They work whatever their master orders without receiving a salary and serving their master, but live together with the family where they are.

Based on these previous studies, it is clear that the traditional Mamasa house requires closer scrutiny, both in terms of physical appearance and the values or architectural meanings inherent. If the type of house is juxtaposed with the social strata of the Mamasa community, a correlation may be found between the two.

Research Methodology

This research employs an exploratory qualitative approach. According to Purba and Simanjuntak (2011), exploratory research finds new ideas or relationships from certain phenomena. Researchers try to find relationships between the phenomena to be studied and find out the form of these relationships. By using a typology approach in qualitative research, this study reveals new ideas or relationships from the phenomenon of social stratification of the Mamasa community with the manifestation of traditional Mamasa house architecture so that objects can be classified into certain types.

The object of research is the traditional Mamasa house in Tawalian District, located in the Sirenden Tawalian village. This area is one of the villages that still maintains traditional Mamasa houses to this day. It is still abundant with several types of houses. This research was carried out for 6 months: from January 31, 2024 to July 30, 2024.

Data collection techniques involved direct observations in the field, interviews, and literature studies. First, the researcher collects data from literature such as books, journals, and articles related to the research study. Then, the research makes direct observation at the research location in stages. Initial observations, included a location survey and grand tour. It involved observing the phenomenon directly related to the issues. Subsequently, in-depth interviews with several sources, such as homeowners, traditional leaders, and local government officers were carried out. Data is analyzed descriptively to find a correlation between architectural aspects and the depiction of the social stratification of the Mamasa Community, producing a typology of the Mamasa Traditional House.

Findings and the Discussion

The traditional Mamasa house is known as *Banua*, which means house in the Mamasa language. Traditional Mamasa houses are built facing North, oriented towards Mount Buntu Karua which is sacred and believed to be the source of life and the place of the gods. Buntu Karua means a mountain with eight springs as the source of human life. The traditional Mamasa religion is Aluk Todolo, which believes in the existence of gods in the sky and on earth who must be obeyed to achieve salvation. Each *banua* has a barn as a place to store agricultural products such as rice, corn and cassava. The barn is built transversely with the direction of the *banua* orientation as seen in figure 1.

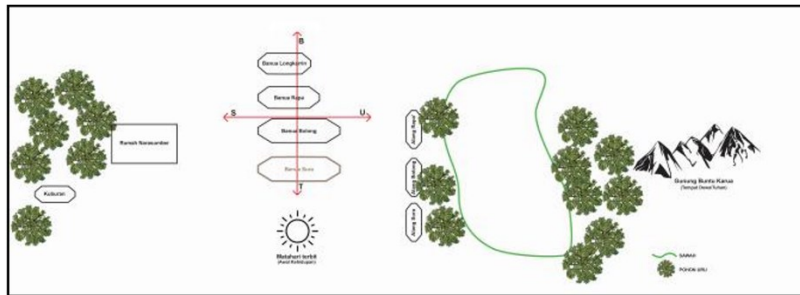


Fig. 1: Orientation of *Banua* Mamasa in Tondok Sirendeng Tawalian
Source: Anindita and Tulistyantoro, 2019

The typology of traditional Mamasa houses based on social stratification (caste), namely:

1. *Banua Sura*

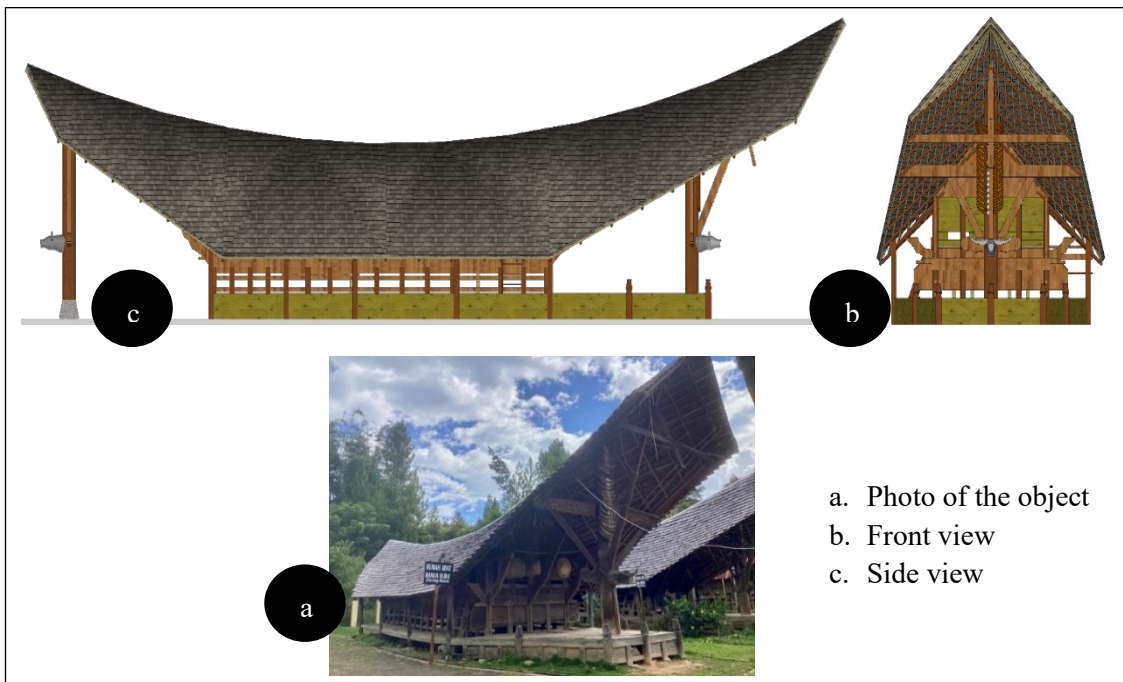
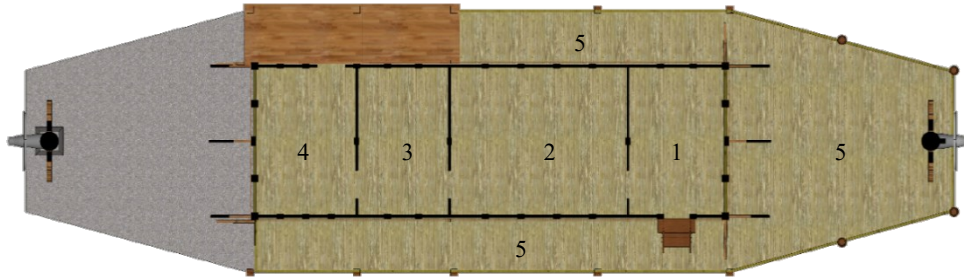


Fig. 2: *Banua Sura* '
Source: Author, 2024

Banua Sura means carved house, is a traditional Mamasa house equipped with various carvings. This house is only intended for traditional leaders and high nobles called *tana' bulawan*. *Banua sura* is a stilt house with a roof that towers high and curves like a boat. The front part soars higher than the back. The shape of the *banua sura* roof means the relationship between humans and "The Creator", where the higher the shape of the front roof, the closer the relationship between humans and the upper world (Anindita and Tulistyantoro, 2019).

This house is 10.5 m long and 4 m wide, while the size of the roof is 28 m long and 7 m wide. The towering front and rear roofs are supported by a pillar called a *penulak*. *Penulak* is not just a large pillar that functions as a support for the roof load, but visually, *penulak* is the vocal point of *Banua Mamasa*. This is in line with (Frans and Wardani, 2015) in their research entitled Symbolic Meaning in *Banua Layuk* Traditional House of Mamasa, West Sulawesi. *Banua layuk* is a type of *Banua Sura'* that is built with a larger size compared to *Banua Sura'* in general.



Description: 1. *Ta'do*; 2. *Ba'ba*; 3. *Tambing*; 4. *Lombon*; 5. *Sali-Sali*

Fig. 3: *Banua Sura'* room layout



Source: Author, 2024






The *Banua Sura'* body is divided into 4 room sections, namely *ta'do*, *ba'ba*, *tambing* and *lombon*. *Ta'do* functions as a room to receive guests and a place for official traditional meetings with a size of approximately 3 x 4 m. The condition of the living room with such an area indicates that the room can only accommodate a few people, namely traditional figures or important people during traditional events or certain people who have business with the traditional leader or homeowner. Meanwhile, ordinary guests are received in the front porch (*sali-sali*). The semi-private room is *ba'ba* as a shared room that is often used as a dining room, bedroom for guests and also a gathering room for family members. The next room is called the *tambing* room, which is a private room for the homeowner or the bedroom of the head of the family. While the rearmost room is the *lombon*, which is the family kitchen. In addition to these four rooms, there is a porch called *Sali-Sali*, which is a place to relax which is located on the outside of the house (front and side of the house), its elevation is lower than the floor of the house.

As the name *Sura'* which means carving, then this house is equipped with carvings or decorative motifs. In addition to having artistic value, these carvings also have meaning and are also symbols of nobility. The majority of carvings are placed on the outer walls of the house. Here are some types of carvings found in *Banua Sura'*, namely:

Table 1 : *Banua Sura'* carving motif

Source: Author, 2024

1	<i>Tukku pare'</i> (rice)	A symbol of prosperity, applied to the upper front ridge wall.	
2	Daun <i>bolu</i> (Betel leaves)	Symbol of respect for the gods. Betel leaves are the first treat for distinguished guests. Carved directly on the front wall of <i>Banua Sura'</i>	

3	<i>Buah pala</i> (Nutmeg)	Nutmeg has a symbolic meaning as a prayer so that in the future the owner of the house will have many offspring. This decoration is applied to the front wall of <i>Banua Sura'</i>	
4	<i>Lulun paku</i>	Decorations with creeper motifs are a symbol of human behavior which does not like to talk about other people's ugliness or disgrace. This decoration is applied to the lower front wall of <i>Banua Sura'</i>	
5	<i>Kabongo</i> (buffalo head)	<i>Kabongo</i> (buffalo head) has a symbol of nobility, a symbol of wealth and a symbol of leadership or power. For the Mamasa people, buffalo is the highest estimated value in traditional Mamasa calculations. This decoration is placed on the front wall, including the main pillar (<i>penulak</i>) at the front	
6	<i>Manuak Londong</i>	A decoration with the motif of a rooster, containing symbols of legal norms and time. This decoration is applied to the upper front ridge wall called <i>paraba'ba</i>	
7	<i>Kepala kuda</i> (Horse head)	The decoration in the shape of a horse's head is a symbol of greatness and nobility. Decorative horse heads are placed on the back <i>penulak</i> pole.	

Decorative motifs are placed on the outside of the building, mostly on the walls and pillars of the house. In addition to carvings, there are decorative motifs in the form of real buffalo horns installed on the main pillar (*penulak*) at the front, with a total of 24 buffalo horns. The number of buffalo horns installed on the *penulak* pillar indicates the number of buffaloes that have been sacrificed in traditional ceremonies. The more horns displayed indicate the higher social and economic status of the homeowner.



Fig. 4: Various decorative buffalo horns
Source: Author, 2024

In front of the *Banua Sura'* there is a carved rice barn (*alang*), called *alang manuruk*, positioned across the *Banua Sura'* house. This barn functions as a house for storing rice or other agricultural products such as corn and cassava. The *Banua Sura'* barn is 4 meters long, 2.5 meters wide and approximately 3 meters high. The pillars are round and made of *banga* wood

or palm trunks. The use of this type of wood is deliberately done to prevent mice from climbing and entering the barn. The Mamasa community takes materials from the forest to build traditional Mamasa houses. The types of materials used in the construction of *Banua Sura'*, namely:

- a) *Uru'* wood (cempaka wood) for walls, pillars and floors,
- b) *Banauin* wood for pillars,
- c) *Yasa* or *merang* wood for shingles/roofs,
- d) *Tanan* wood for pillars,
- e) *Nangka* wood for roof frames,
- f) *Nibung* (*banga'* wood from palm stems) for *penulak* poles,
- g) *Raukan* (rattan) for binding materials,
- h) *Nato* wood for walls.
- i) Reeds for roofing materials.

Before leaving for the forest to look for wood, there is one activity that must be done called "*mangngassa*", which is a preparation process for the craftsmen (*tomanarang*) with their tools. In the preparation process, a chicken is slaughtered with the intention of asking for blessings from the gods so that the materials to be taken run smoothly and bring blessings to the family of the homeowner.

2. Banua Bolong

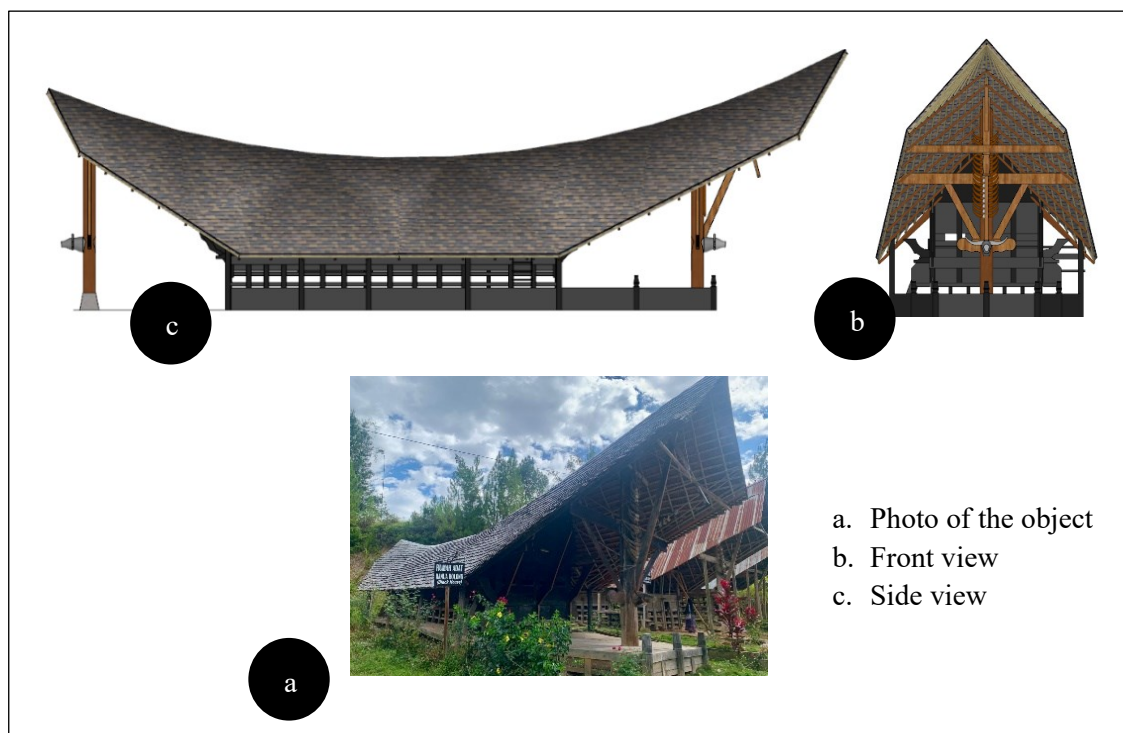


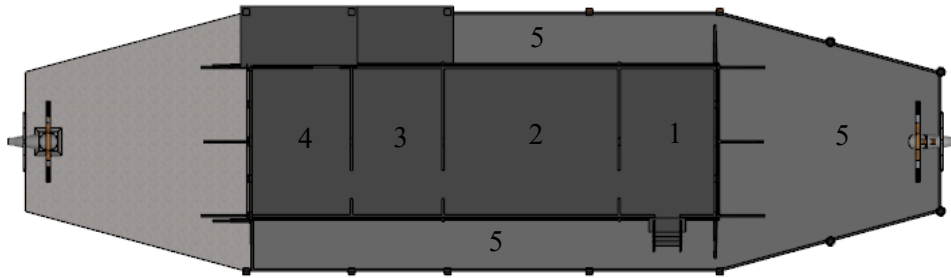
Fig. 5: *Banua Bolong*

Source: Author, 2024

Banua Bolong means black house, is a traditional Mamasa house that is black in color. This house is intended for ordinary nobles who are considered rich, brave and wise in society, called *tana' bassi*. This house is almost similar to *Banua Sura'* based on its shape and size. The difference is only seen in the color of the walls of the house. The walls of *Banua Sura'* are full of carvings while the walls of *Banua Bolong* are black.

Although this house does not have carvings, this house is still decorated with the same decorative motifs as those found in *Banua Sura'*, namely real buffalo horns, with a total of 20 buffalo horns attached to the main pillar (*penulak*). This indicates that the residents of *Banua Sura'* have a higher socio-economic level than the residents of *Banua Bolong*. In addition to the

buffalo horns attached to the *penulak* pillar, this *banua* also still shows its noble caste in the form of a buffalo head placed under a row of buffalo horns and a horse head on the rear *penulak* pillar.



Description: 1. Ta'do; 2. . Ba'ba; 3. Tambing; 4. Lombon; 5. Sali-Sali

Fig. 6: *Banua Bolong* room layout

Source: Author, 2024

Based on zoning and room capacity, *Banua Bolong* has similarities with *Banua Sura'*. Consisting of 4 inner rooms, namely *ta'do*, *ba'ba*, *tambing* and *lombon* and there is a porch called *sali-sali* as an outer room.

This house looks the same as its name *Banua Bolong* which means a black house. According to Mithen (2015) the black color is obtained from the color of the bone plant that grows in the forest but is now difficult to find. *Banua bolong* also has a rice barn, called *alang bolong*. This barn is similar to *Banua Bolong*, namely both are black while the size is the same as the *Banua Sura'* barn (*alang manuruk*).

3. Banua Rapa

Banua Rapa' is a house intended for ordinary people who are independent or not enslaved, called *tana' karurung*. This house has a character that is not carved and not colored like *Banua Sura'* and *Banua Bolong*. Its size is relatively smaller than *Banua Sura'* and *Banua Bolong*, which is approximately 10.5 meters long and 3.5 meters wide. This *Banua* still uses *penulak* (roof support pillars) at the front and back, but no longer has buffalo and horse heads, as seen in *Banua Sura'* and *Banua Bolong*.

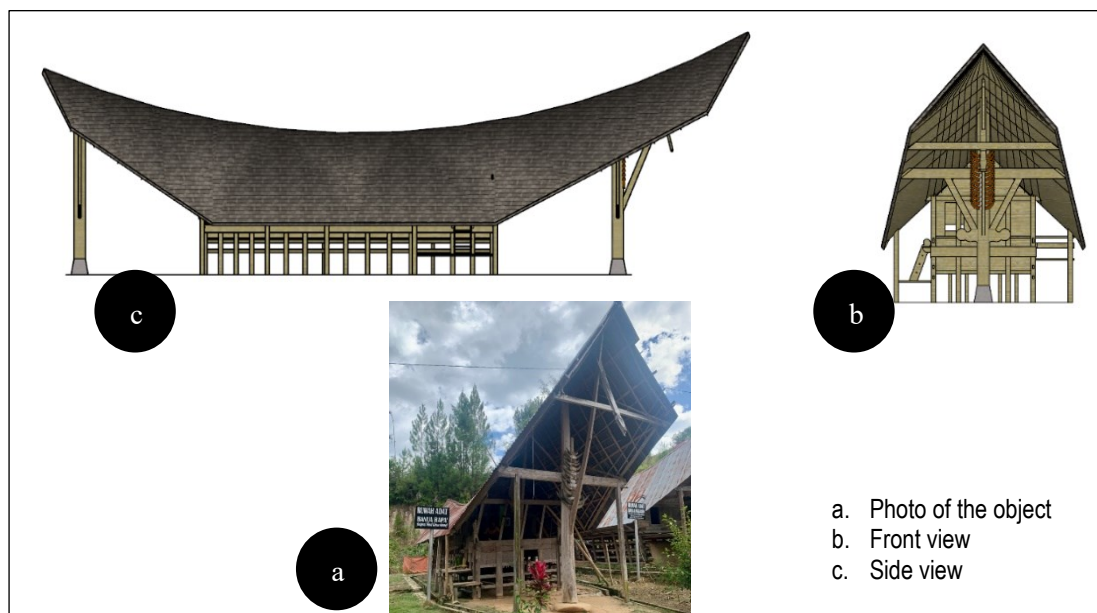
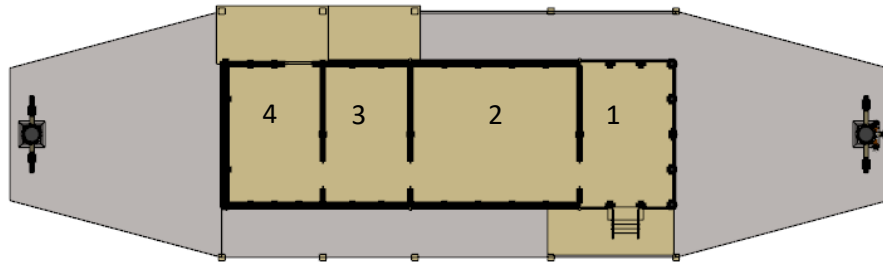


Fig. 7: *Banua Rapa'*

Source: Author, 2024

Banua rapa consists of 4 sections/rooms, namely *lombon*, *tambin*, *ba'ba* and *tado*'. *Tado* is the first room from the front which functions as a room to receive guests. The walls are only about 0.8-1 meter high from the outside. This is certainly in line with its semi-public nature so that it is not a completely closed room. Next is the second room, namely *ba'ba*, which is a room that functions as a place to eat and sleep for guests, besides this room is sometimes used as a family meeting room. This room has become a closed room or is inside the house because its nature has become semi-private. The third room, namely *tambing*, functions as the homeowner's bedroom. The rearmost room, namely *lombon*, functions as the family kitchen. This room can be accessed through the back side door of the house as an alternative access other than access from the main door at the front of the house.



Description: 1. *Ta'do*; 2. *Ba'ba*; 3. *Tambing*; 4. *Lombon*

Fig. 8: *Banua Rapa'* room layout

Source: Author, 2024

Banua Rapa' is not like *Banua Sura'* which has carvings/ornaments and is not colored like *Banua Bolong*. This is certainly in line with the social strata of the occupants of this house, namely ordinary people who are free (not enslaved). This stratum is the most numerous and most common in Mamasa, so this type of house is often found in Mamasa. Although this house does not have carvings and colors, the house is still decorated with various ornaments in the form of buffalo horns installed on the main front pillar (*penulak*), the number is 12 buffalo horns. The placement of buffalo horns indicates that in terms of social stratification, the owner of this house is still seen as someone who is economically capable with a simple life.

In front of *Banua Rapa'* there is also a rice barn. Its character is the same as *Banua Rapa'*, namely not using ornamental carvings or coloring on the barn sheath. Its size is relatively smaller than the *Banua Sura'* and *Banua Bolong* barns.

4. *Banua Longkarrin*

Banua Longkarrin, is the lowest level of *banua* in the social stratification of Mamasa society. This is because this *banua* is intended only for people who have the lowest social level, namely *tana kua-kua* or the slave caste. This house has the smallest relative size compared to other *banua*, namely 6 meters long, 3 meters wide and 3 meters high. the lowest part of the pillar touches the ground and is covered with wood (*longkarrin*).

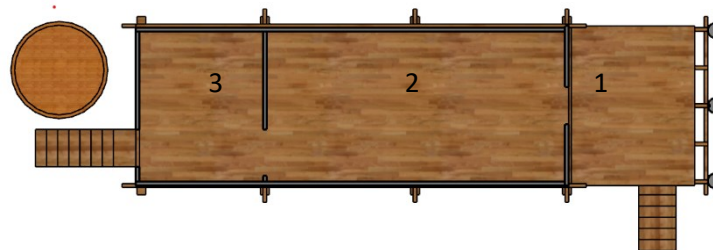
Banua longkarrin has a curved roof shape resembling a boat, the same as other types of *banua*. The front part of the roof that juts out is also supported by a main pillar (*penulak*), but its size is smaller, namely its diameter is around 30 cm. The roof is made of palm fiber or reeds.



Fig. 9: *Banua Longkarrin*

Source: Author, 2024

This house has a relatively small size, only has 3 room sections. The first room is *tado*, as a place to receive guests. The second room is *tambing*, as a bedroom for the homeowner. Next, the rearmost room is *lombon*, as a kitchen and also a dining area for the homeowner. This house can be accessed via the front stairs and back stairs. This certainly makes circulation easier for the owner.



Description: 1. *Ta'do*; 2. *Tambing*; 3. *Lombon*

Fig. 10: *Banua Longkarrin* room layout

Source: Author, 2024

This *Banua longkarrin* does not have buffalo horns on the main front pillar (*penulak*) and also does not have a drum like the three previous house typologies. This is because the owner is unable to afford it. The body of the *Banua longkarrin* building has no color and pattern/carvings at all, and seen from the shape of the traditional house which is very simple when compared to the three buildings located at the survey location. The floor material used in this house uses material from palm trees. Meanwhile, the wall material in *Banua longkarrin* is only made of woven bamboo which is made without gaps so that the building remains warm. Due to economic factors, the design of this *Banua longkarrin* is made as is, which shows the low social status of its owner (slave).

Banua longkarrin also has a barn but not like the shape of the *Banua Sura'*, *Banua Bolong*, or *Banua Longkarrin* barns. Its shape is round and small, with a diameter of approximately 1 meter, which is located behind the house (see figure 9). This is certainly related to the strata of the homeowner. A slave certainly does not have rice fields or gardens that they can work on. So it does not require a large barn like other *banua*. The life of a slave is supported by his master who has a high noble caste, namely *tana' bulawan* and *tana' bassi*.

Traditional Mamasa houses have architectural characteristics that are manifested from the division of community castes. The four typologies found have different architectural characteristics. *Banua* inhabited by the highest caste (*tana' bulawan*), namely *Banua Sura'*, has a more attractive appearance because it is filled with carvings and decorative motifs. Its size is also very large compared to other *banua* except *Banua Bolong*. The materials used are materials that are classified as high-quality materials such as *uru'* wood (cempaka wood). *Banua Bolong* has a brave character according to the caste of its inhabitants, nobles who are classified as rich, brave and wise in society called *tana' bassi*. This can be seen from the large shape and appearance and is black in color without carvings but still has buffalo horn decorations that symbolize the social and economic status of its inhabitants. The caste below is *tana' karurung* (free people) occupying *Banua Rapa*. *Banua Rapa* tends to have a very simple shape and appearance, without carvings and smaller in size than *Banua Sura'* and *Banua Bolong*. The materials used also tend to be medium quality materials, unlike the two previous *banua*. This is in accordance with the economic capabilities and strata of its inhabitants. Furthermore, the lowest caste, namely *tana' kua-kua* (slaves) occupies the *Banua Longkarrin* type. This *banua* has the most ordinary shape and appearance among the other *banua*, this can be seen from the size and appearance of the house without carvings and decorations. The materials used tend to be low quality and easily obtained materials such as bamboo and ordinary wood. Among the other *banua*, *Banua Longkarrin* has a different barn shape. This reflects the lowest social strata of its inhabitants in the Mamasa Community caste.

Conclusion

Since ancient times, the Mamasa community has practised social stratification comprised of a caste system, which consists of *tana' bulawan* (high nobility), *tana' bassi* (ordinary nobility), *tana' karurung* (free people) and *tana' kua-kua* (slaves). Based on customary provisions, people have different rights according to the caste they occupy, including building a house or *banua*.

This study, concludes that the typology of the Mamasa *banua* can be related to the social stratification (caste) of Mamasa, which is classified into 4 types according to the caste type of the Mamasa community.

- The first type, *Banua Sura'* is intended for the *tana' bulawan* (high nobility) community.
- The second type, *Banua Bolong* is intended for the *tana' bassi* (ordinary nobility) community.
- The third type, *Banua Rapa* is intended for the *tana' karurung* (free people) community.
- The fourth type, *Banua Longkarrin* is intended for the *tana' kua-kua* (slave) community.

These four types of *banua* each reflect the social and economic characteristics of the homeowner through architectural meaning. This is certainly seen in the use of architectural elements, such as ornaments/decorations, spatial arrangement, materials, size, and shape of the house. As traditional communities, they should be allowed to practice whatever the social stratification system they have inherited which allows the production of culturally compatible housing.

This research clearly demonstrates that the tribal communities are unique and must be supported to preserve their culture as well as architecture for the betterment of their community as well as those of similar others. It is these processes that provide identity to people.

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