



A Philosophical Study of Creative Stage Houses for Marginalized People

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ABSTRACT

The Creative Stage House for the Marginal is an architectural design which is the result of an architectural design competition for housing. Intended for the marginalized, this house is designed with a behavioral approach and the Sundanese cultural architecture which is the location of its design research. The purpose of this article is to identify and describe the principles and characteristics of traditional Sundanese architecture that are the background in the design and to understand the principles and characteristics of the application of traditional Sundanese architecture in the design of the Creative Stage House for the Marginal. The research method used is descriptive qualitative which is expected to be able to describe the application of the traditional architectural form of Sundanese culture to the design of the house through literature study. By identifying the visual characteristics of the spatial form of the Creative Stage House for the Marginal, it is known that the architectural design of the Creative Stage House for the Marginal adapts not only the form of Sundanese architecture but the values contained in it such as the concept of dividing the three masses of the house building. The results of this philosophical study found that the composition of the masses, the typology of buildings that adhere to Sundanese cosmology and the shape of the roof that uses the Sundanese Julang Apak architecture hold the hope of increasing the standard of living and self-confidence of the marginalized.

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1. Introduction

In the Sundanese cultural order, the house is a symbol of the macrocosm which consists of three parts of a vertical structure, namely the roof, space and under (Taringan, 2022). Based on Sundanese culture, the design of houses is based on human nature as living beings, individuals who always have a tendency to gather and form associations. This gathering activity certainly requires a space or a place, if it is properly accommodated, then associations or activities carried out by humans, in this case a community group, can be a place for positive self-actualization, but if not, it is feared that it will cause social problems (Wisesa, 2021).

Nowadays cities are developing very quickly along with the rate of population growth. This encourages the emergence of pockets of slums in the city in the form of urban villages, which grow without infrastructure planning and economic networks that are integrated with the city governance system. According to the spatial layout dictionary, the urban village itself is part of the city in the form of housing groups, has a high population, lacks facilities and infrastructure, does not have a certain area, can be larger than one *kelurahan* and implies housing that is built informally. In addition to slums, the area where these settlements develop is a marginal area. Those who live as marginalized people are groups of people who are excluded or excluded from development, so they do not get the opportunity to enjoy the beauty of development. Problems that are very clearly visible in urban areas are poverty and unemployment including the lack of availability of housing for the marginalized and the increasing number of slum settlements.

Meanwhile, population growth from year to year continues to increase so that it increasingly encourages an increase in poverty and unemployment, the number of population increases in urban areas. In addition, the gap is so clear that it cannot be denied because the informal sector has the potential to solve the problem of poverty in urban areas that cannot be relied on. Reality shows that the community's inability to realize the fulfillment of housing for the marginalized cannot yet be realized, this is due to the social-roemal situation that has not provided adequate space and opportunities.

Marginalized communities are the impact of the lack of skills they have and the unavailability of a place to accommodate developing their potential. This encourages the author to examine the philosophical basis of a dwelling designed for marginalized communities as a solution for spatial forms. The study will be carried out by conducting a literature study on traditional architecture, more specifically Sundanese traditional architecture with its characteristics and cosmological beliefs. It is based on that poverty is one of the social problems that is not easy to overcome. Various program efforts were made to overcome this, but there are still many poor community settlements in almost every corner of the city. Complaints that are often conveyed are the low quality of the environment which is considered a part of the city that must be removed. This study aims to identify and describe the principle form of the Creative Stage House for Marginalized Communities.

2. Literature Review

2.1 Sundanese Traditional Architecture

Derived from the Latin "tradition" traditional means habits that are hereditary. In the Big Indonesian Dictionary, the word tradition has the meaning of hereditary customs (from ancestors) that are still carried out in society or in another sense it is said that the existing methods are the best and most correct. Traditional architecture is a reflection of form and adaptation to the environment, both cultural climate and social conditions of society (Setiawan et al., 2021; Prasetyo et al., 2017). This indicates that traditional architectural designs created in Indonesia are considered capable of surviving climatic conditions and other natural conditions.

Generally, traditional architecture has the concept of placing natural elements as the basic concept of design. According to Wondoamiseno Ginanjar (2018) there are provisions for architectural criteria which are groups of past architecture (AML):

- (i) Contains symbolism
- (ii) Has an emphasis on the roof
- (iii) Ornamental, decorative
- (iv) Symmetrical

Sundanese architecture is influenced by traditions or customs. The traditional Sundanese house (Muzaki, M. S., and Isfiaty, T. 2023) in the form of a stage means that the house is not allowed to stick to the

ground to honor people who have died. The materials that make up Sundanese traditional houses (Nuryanto, 2021) are dominated by natural materials, such as wood, bamboo, palm fiber and coconut leaf midrib. Customs are very influential in the spatial arrangement of Sundanese ethnic houses. Inside the Sundanese house (Imswatama, A., and Zultiar, I., 2020), there is a spatial distinction based on function and use. The front area of the house such as the terrace and living room is the men's area. While the pawon / kitchen and goah / grain warehouse are women's territory. While the living room is neutral where all family members gather. In addition to the influence of customs, natural factors also affect the architecture of the Sundanese house. Different geographical conditions affect the placement of houses that are adapted to the state of function, as well as the needs of the Sundanese people. The Sundanese people also have a village arrangement pattern, which is divided into 3 parts, namely linear, centered and radial patterns.

Traditional Sundanese houses (Darmayanti, T. E., 2018) have the architectural concept of returning to nature where nature is the center of many design considerations. According to Suharjanto (2014) the basic concept of Sundanese traditional architectural design is to blend with nature. The potential or strength that should be respected and utilized appropriately in daily life is nature. Nature that must be respected and used appropriately in everyday life (Gunardi et al., 2021). This expression of respect is reflected in the term "earth" for nature which shows that nature is a high place in the cultural order of the Sundanese people.

2.2 The Form of the Division of Three Parts of the House in Sundanese Architecture

According to Nuryanto (2014) In the belief of the Sundanese indigenous people, it is believed that there is a cosmological system regarding the universe. In this system there are three types of worlds, namely:

- (i) Buana nyuncung or ambu sublime means the upper world as the abode of Sanghayang, the gods of batara or very purified ancestors
- (ii) Buana Panca Tengah as a place to live for humans or creatures created by Sanghayang
- (iii) Buana larang or ambu handap means the underworld as a place for humans to return to their origins, namely land (death).

Meanwhile, the division of the house according to Nuryanto (2014) consists of three parts, namely:

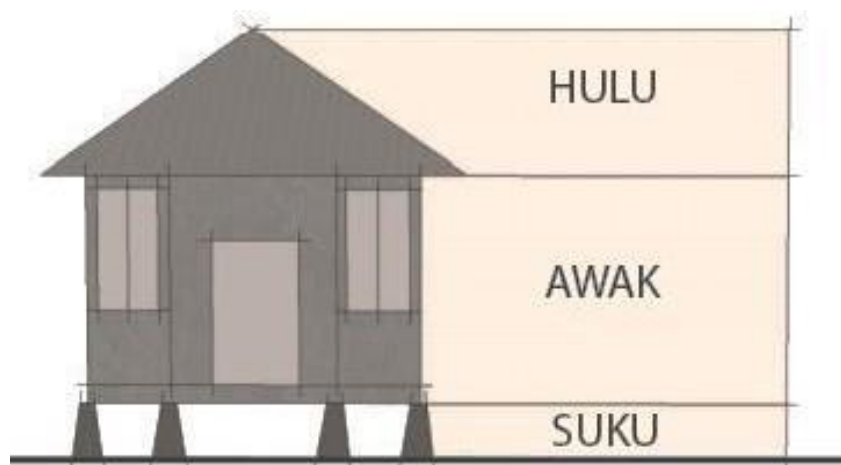


Figure 1: Sketch of explanation of the typology of Sundanese traditional buildings

Source: author's documentation

(i) Feet (tribe)

Feet as the lowest position (ground). This position is the abode of supernatural beings, evil spirits that disturb humans. Land is a symbol of death. Therefore the floor is made not to stick directly to the ground. The floor is raised using a pedestal. In general, the Sundanese people recognize three types of umpak, namely: intact form (buleud), namely natural stone taken from rivers that were former volcanic eruptions in the past, which are stones without further processing and are commonly used for golodog footwear. The shape of the mortar (lisung), which is a block-shaped stone that stands upright with the surface on the side of the base smaller than the surface on the bottom, is widely used in houses and leuit. Cube shape (beam), i.e. cube-shaped stone enforced with the top and bottom sides the same size.

(ii) Body (crew)

The body is the middle part which means balance (neutral area) and life. Inside the center is used as a human habitation and the center of the world. The Pangadeg structure is a house framework composed of two components: walls and floors. The wall structure is composed of three main components: *tihang pangadeg/tihang adeg*, *pananggeuy* and *tihang nu ngabagi*. The walls are made of bamboo booths woven with a braid system, and plank walls with a betel stacking system. The construction of *pananggeuy* and *tihang adeg* uses the pupurus connection technique (pen holes) and hooked slanted lips reinforced with nails, pegs and rope, as well as on *sunduk awi*.

(iii) Head (upstream)

The head is a position that is exalted, noble, high and honorable. In the structure of the building, the head is the roof of the building. The general shape of the roof of a traditional Sundanese house is a saddle and *jure / Suhunan* form. The head is composed of two components, namely the stance and the ceiling. The triangular shaped horses are made of wood and bamboo. In Sundanese culture, the goal in life is to achieve harmony that leads to transcendence through the creation of objects that do not escape the philosophy of society and the process of immanence. The Sundanese people believe that harmony can be created by the union of nature and humans, humans as a microcosm and nature which is a macrocosm must be in synergy. This understanding affects the shape of the composition of the roof density found in traditional Sundanese houses (Suciawati et al, 2021), including:

Table 1.

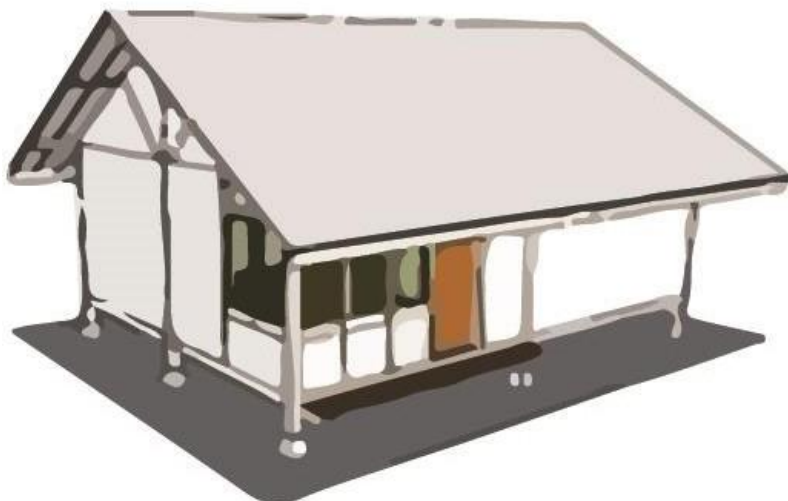
No	Figure	Explanation
1		<p>The roof of <i>Suhunan</i> which is also known as <i>Jolopong</i> means lying straight. This form is commonly used in building huts (<i>dangau</i>). This form only has two roof areas separated by a <i>Suhunan</i> path in the middle of the house building.</p>

Figure 2. Illustration of a Sundanese traditional house with a *Suhunan* or saddle roof
source: author's documentation, 2021

No	Figure	Explanation
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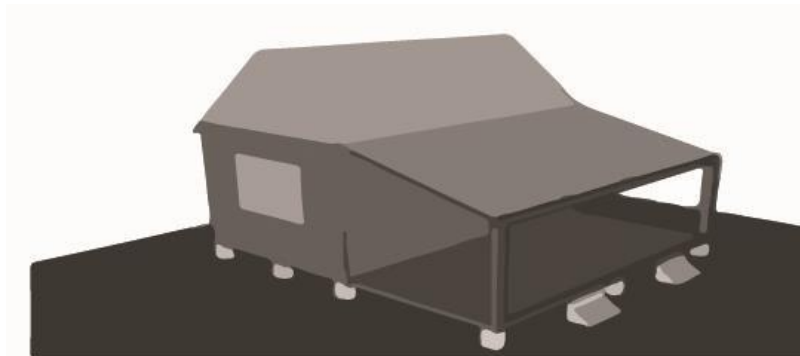
2



The shape of the jagged roof is a wide roof on both sides of the plane of the roof. The name *Julang Ngapak* is taken from the name of the Julang bird, when viewed from the side of the roof this type looks like the wings of a *Julang Ngapak* that is stretching out to fly.

Figure 3: Illustration of a traditional Sundanese house with a *Julang Ngapak* roof
source: author's documentation, 2021

3



Open Palayu roof means facing the length, in the Buka Palayu typology the direction of the opening or door is also influential and faces only one side of the house, the entire temperature line crosses from left to right

Figure 4: Illustration of a traditional Sundanese house with an Open Palayu roof
source: author's documentation, 2021

4



Suhunan Parahu Kumureb, this roof is composed of 4 roof areas, two of which are equilateral triangles, the other covering is in the form of a trapezoid, this roof shape is also commonly called *JublekNangkub*

Figure 5: Illustration of a Sundanese traditional house with a *Parahu Kumureb* roof
Source: author's documentation, 2021


No	Figure	Explanation
5		<p><i>Badak heuay</i> itself means rhino yawning, the composition of the mass of this roof consists of two parts of the roof, for the part that has a larger mass is located at the back, while for the smaller size it is located at the front as a tritis.</p>

Figure 6: Illustration of a traditional Sundanese house with a Badak Heuay roof
Source: author's documentation, 2021

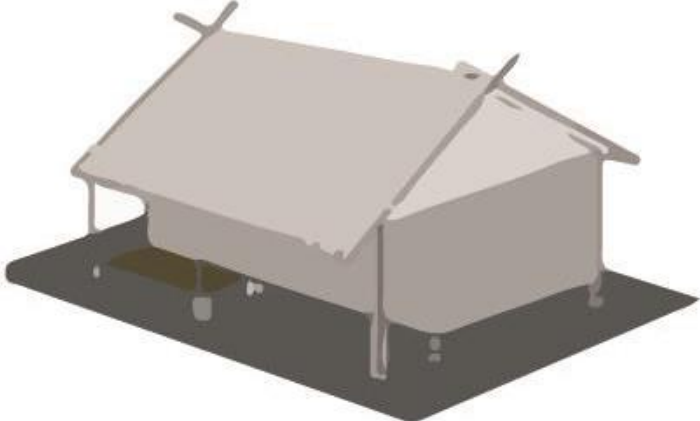
6		<p>The naming of <i>the Caput Gunting</i> from the arrangement or shape of the roof of the house which is the undagi of the house in West Java, the naming of the Caput Gunting can be seen on the top of the roof there is a usuk or wood that forms a crossed scissors blade.</p>
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Figure 7: Illustration of a traditional Sundanese house with a Caput Gunting roof
Source: author's documentation, 2021


7		<p><i>Tagog Anjing</i> itself means a sitting dog, an analogy is used because the shape of a house with a roof of this type has a mass composition that resembles a sitting dog.</p>
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Figure 8: Illustration of a traditional Sundanese house with a *Tagog Anjing* roof
Source: author's documentation, 2021

3. Methodology

In this study, a qualitative descriptive method (Supriatna and Handayani, 2021) was used where the research process was carried out by identifying and tracing characteristics through literature studies and observations on mass compositions and visual spatial of the Creative House for the Marginal. In the study of buildings, identification is carried out in the form of 1) Building Mass Typology 2) Building Segmentation Division and 3) Roof Shapes (Abass et al, 2020).

4. Result and Discussion

The study that will be described in the discussion will focus on the typology of the building mass, the division of segmentation and the shape of the roof which can be visualized in the table.

Table 2. Data analysis
Architectural Form



Figure 9: Residential Visualization
Source: Author's documentation, 2021

Building Segmentation Division

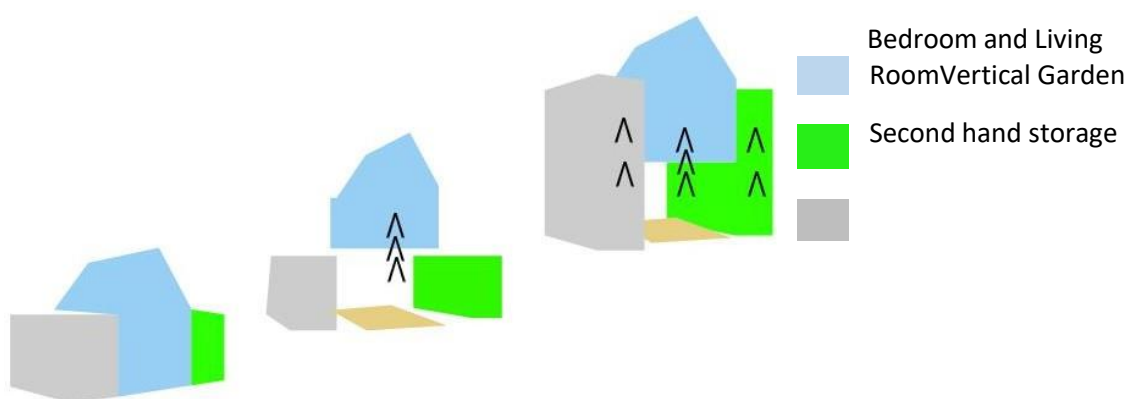
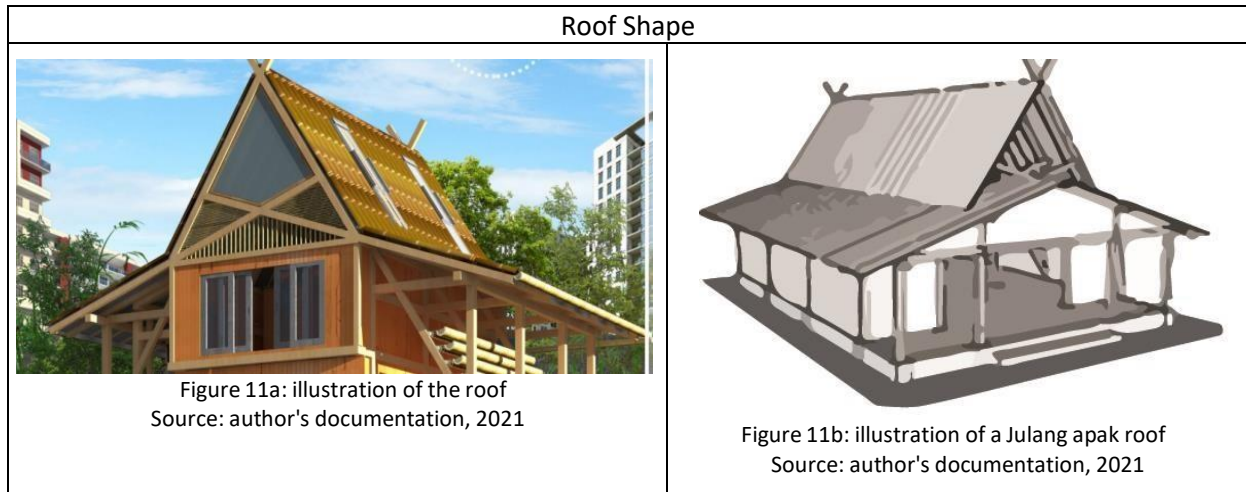


Figure 10: mass composition visualization
Source: author's documentation, 2021



4.1 Typology of Building Mass

The typology of the mass building of Creative Houses for Marginalized Communities consists of one stage house building consisting of a communal room, children's play area, children's education and play area, manual lift, used goods storage area, kitchen, toilet, vertical garden, and bedroom.



Figure 12: Visualization of Activities Conducted in Creative Stilt Houses for Marginalized Communities
Source: author's documentation, 2021

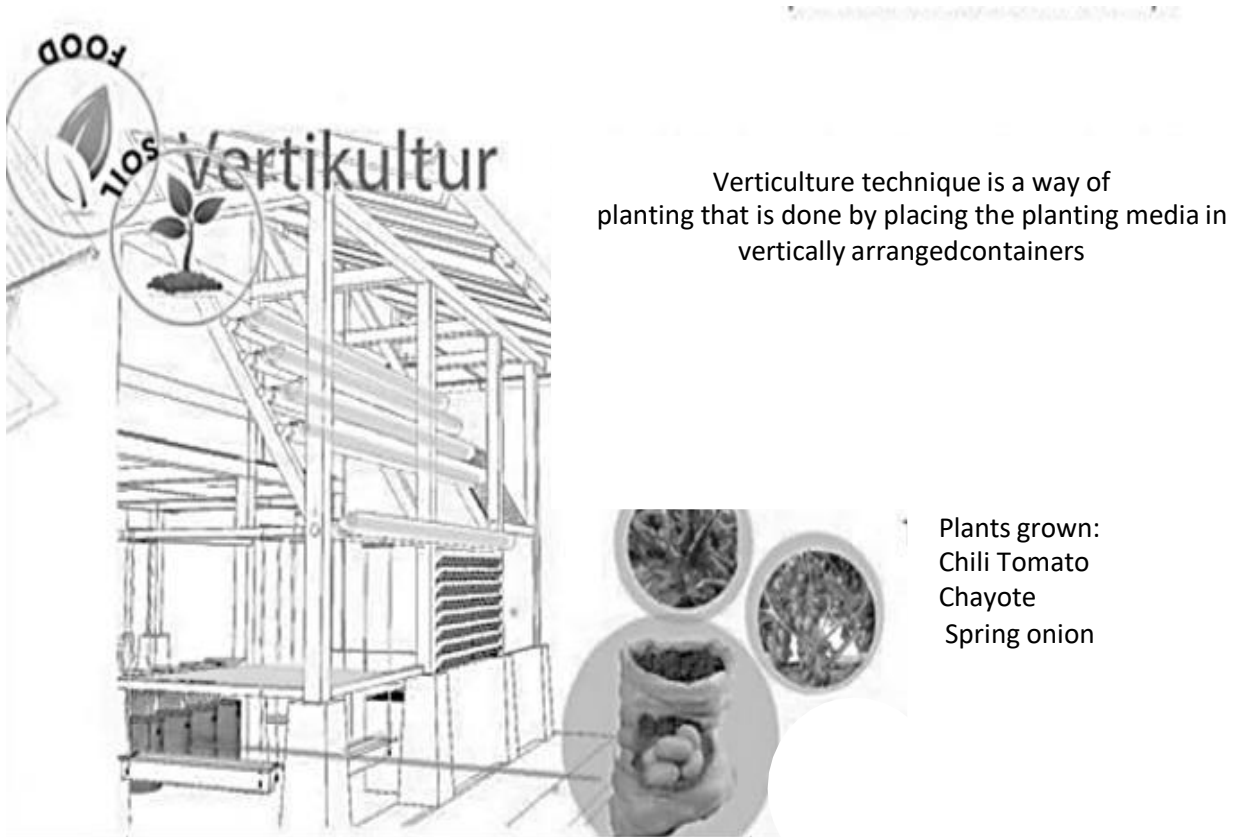


Figure 13: Visualization of the vertical garden on the side of the creative stage house for the marginalized
Source: author's documentation, 2021



Figure 14: Eco-tech Garden Work Flow Visualization
Source: Author's documentation, 2021

The mass of the building which is a house on stilts is a representation of the philosophical value of cosmology at the Sundanese cultural level with the typology of the house building consisting of 3 parts, namely upstream, crew and tribes where the building mass in the middle, namely the crew is the living space or living area depicted in Figure 12. On the side of the building mass there is a vertical garden (Figure 13) which is planted with food, on the other hand there is also an eco-tech garden (Figure 14) which is planted with water jasmine, this is done to filter water pollutants from gray water sourced from the sink and tub wash your hands from the toilet. The filtered water is used to water the plants in the vertical garden.

4.2 Building Segmentation Division

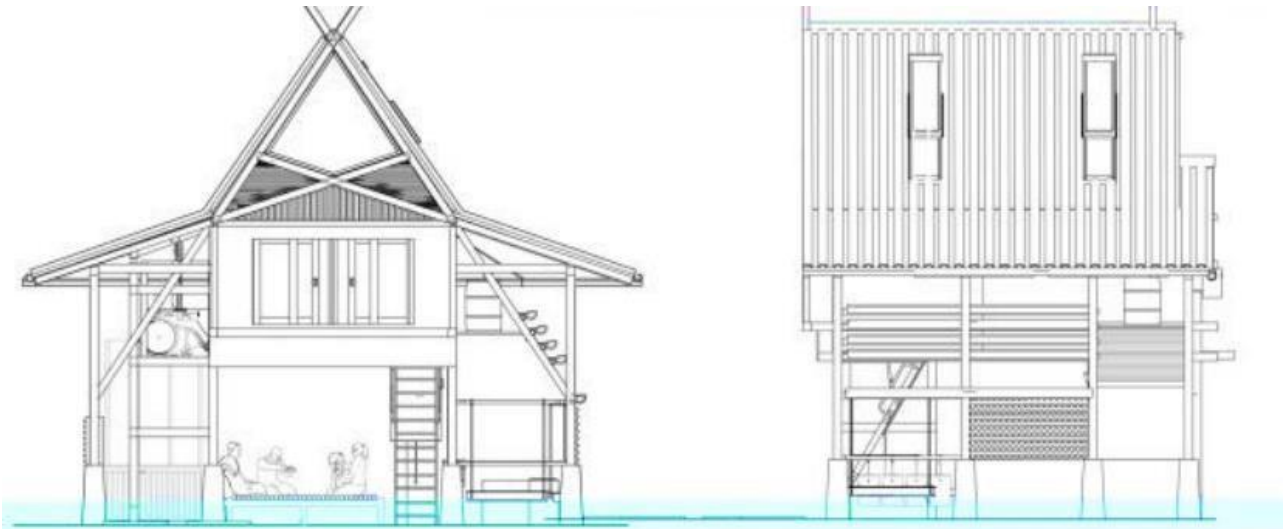


Figure 15: Visualization of Front and Side View of Creative Stage Houses for Marginalized People

In (Figure 10) and (Figure 15) it can be seen that the mass of the building for the living area is increased by the design of the house on stilts this has a philosophical meaning of an expectation from the representation of the increase in the standard of living of the marginalized, in the design scale the increase in the mass of the house building also provides more space for householder. With the elevation of the main mass of the building, it provides a vertical area to grow vegetables vertically and more storage areas for used goods. The zoning of the house also adapts the form of the division of three parts of the house based on Sundanese culture. The public area under the house is zoned as a storage area for items collected by marginal people who have an average profession as scavengers. This is done because the area under or under is typologically close to the ground which is a symbol of death, so there is no living area such as a bedroom. However, for the effectiveness of land use in the under area, apart from being designated as a storage area, it is also a play and study area or communal room as well as a temporary kitchen and toilet because it is only used occasionally and is not used as a resting area. The second zoning is the private and service area which is located on the crew or body building the house, in this area there is a family room and bedroom.

4.3 Roof Shape

The shape of the roof used by the Creative House for the Marginal is the form of the roof of Julang Apak (Mariana et al, 2022), Julang means towering into the sky and Apak which comes from the word "ngapak" which means alert attitude to fly.

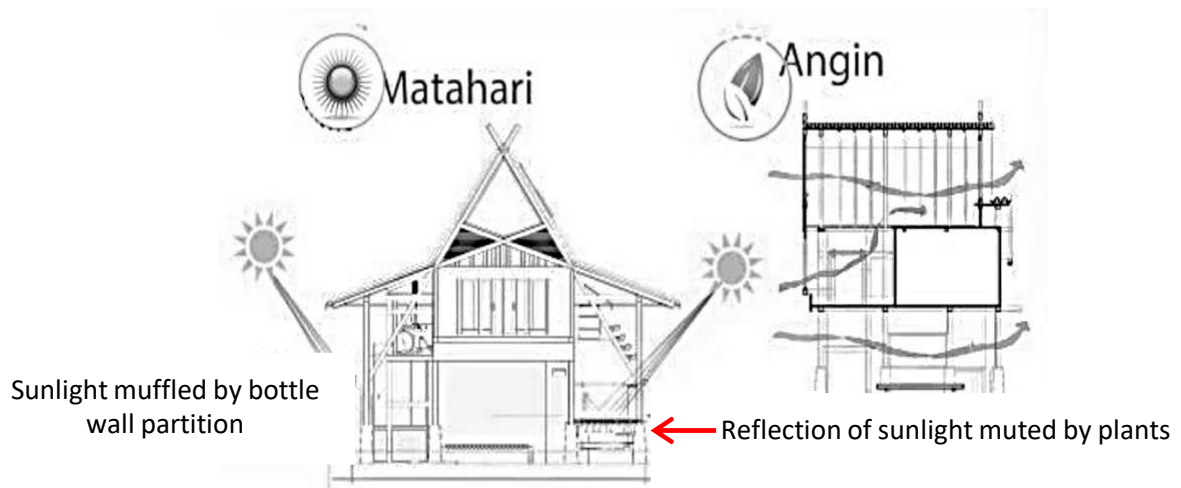


Figure 16. Visualization of Water and Sun Flower from Creative Stage House
Source: Author's documentation, 2021

The use of the Julang Apak roof itself was chosen as a form of spatial symbol of the hope that marginalized communities can develop even better in terms of economic quality both in terms of living standards. In terms of design, this roof is considered to be able to provide better air circulation compared to other types of roofs in the context of other Sundanese culture because of its symmetrical characteristics and has a wide tinkering space or roof. On the right and left sides of the roof, light ventilation is also provided in the form of a polycarbonate roof that is translucent so that sunlight can penetrate.

5. Conclusion

The application of the concept of occupancy, both zoning and typological divisions that follow the form of the division of 3 areas of Sundanese traditional houses (upstream, crew, tribe) intends to classify the space in the house building so that it is more in line with Sundanese cultural values which aims to achieve harmony with nature. The mass composition of the Creative Stage House for Marginal Communities that uses the philosophical principles of Julang Ngapak is an effort to provide spatial solutions for marginalized communities in which there is a philosophical foundation or values and expectations that are instilled with the aim of increasing the degree, or self-confidence of the marginalized. impact on productivity and quality of life. The Sundanese cultural values used in the design have deep meanings of their own which are considered in line with the goals of the Creative Stage House design for the Marginal.

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