
Istano Basa Pagaruyung: The Functional Values of the Building toward its Residents, The Social Community, and Educational Elements

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Abstract

Istano Basa Pagaruyung has a function from a *Minangkabau* perspective. As a *Minangkabau* heir, it is obliged to study the culture and function of this perspective, especially for students. However, as time went by, there were changes in the social culture of the *Minangkabau* people, who started to abandon the *Rumah Gadang* architectural style, so it influenced the knowledge of the *Minangkabau* people themselves regarding cultural values, especially the construction of *Istano Basa Pagaruyung* as a *Minangkabau* cultural heritage. It is due to socio-cultural changes in society. This research aimed to analyze the students' learning of visual forms and pragmatic values from the *Istano Basa Pagaruyung* building construction. The research method used was qualitative with a descriptive-interpretative approach. This research concluded that the *Istano Basa Pagaruyung* construction, including space, roof, pillars, floors, stairs, doors, and windows, has a functional value for the building toward its residents and the social community and contains educational elements.

Keywords

Cultural heritage, *Istano Basa Pagaruyung*, pragmatic, semiotic

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Introduction

Every region has a distinctive traditional building as the identity of the tribe, customs, and culture, which are adopted by the community. Traditional buildings or houses of ethnicity are closely related to the functional or user values apart from the cultural values that are the background of their creation. The value of this function can be a function of the inhabitants, social community, or building itself. The primary function of a residential house is as a place to live to protect from climate disturbances and other living things. However, there is an additional function if it is a traditional building or house, namely as a people's house or a place to hold traditional ceremonies. Students and cultural heirs must know the culture that has been inherited. Culture is a complex whole, which contains science, belief, art, morals, law, customs, and other abilities, as well as habits acquired by humans as members of society (Ranjabar, 2006).

West Sumatra, especially the *Minangkabau* ethnic group, has a unique traditional house called *Rumah Gadang Gadang*, which means big in the Minangkabau language. It does not only characterize the shape of the building but also its households or inhabitants. In other words, the *Rumah Gadang* is inhabited by the big family which consists of several heads of families. Therefore, this traditional *Minangkabau* building is called *Rumah Gadang*. One of the characteristics of the *Rumah Gadang* can be recognized directly in the shape of the roof that rises or is called by the *Minangkabau* community "Gonjong". However, the *Rumah Gadang* itself also has several types which are differentiated based on the *Kalarasan* system or family government system in *Minangkabau* which are the *Rumah Gadang Kalarasan Koto Piliang* and the *Rumah Gadang Kalarasan Bodi Caniago*.

The *Istano Basa Pagaruyung* is an example of the embodiment of *Rumah Gadang Kalarasan Koto Piliang* since the characteristic has *anjung* on the right and left sides. Besides, it has a terraced floor position different from *Rumah Gadang Kalarasan Bodi Caniago*. Furthermore, the *Istano Basa Pagaruyung* is a work of art and culture which is created in the field of architecture as the residence of the King Pagaruyung family in the past and a place for people's meetings. In the architectural concept, a building is designed based on its user. Therefore, it is a sign of a functional (pragmatic) value from the *Istano Basa Pagaruyung* construction.

In addition, previous studies examine functional (pragmatic) values through signs in architectural semiotics. The research by Atthalibi et al. (2016) entitled "Semiotics of the Architecture of the Sumenep-Madura Jamik Mosque" focused on the semiotic study of the architecture of the Sumenep-Madura Jamik Mosque, including form (syntax), meaning (semantics), and function (pragmatic) as a house of worship which also has cultural values. Furthermore, research by Amiuza (2017) entitled "Semiotics of Traditional Sumbawa Architecture" focused on architectural semiotics through syntactic, semantic, and pragmatic aspects of traditional Sumbawa buildings. In addition, research by Zen and Prayogi(2020) entitled "The Implementation of Pragmatic Architectural Concepts in Kertajati Airport Buildings" focused more on the architectural elements of Kertajati Airport on user values (pragmatics).

Some of the studies above examined the pragmatic aspects of an architectural work. Through a semiotic approach, it can express meaning through the relationship between the signs in an object of study (Yumiolda, 2023). Budiman (2011) explained that semiotics is the study of signs or codes, which are any system that allows us to perceive certain uniqueness as signs or as something meaningful. A semiotician from the United States, Charles Morris (1901-1979), divided the study of semiotics into 3 points: (1) syntactic semiotics, which is the study of a formal relationship between signs and other signs, (2) semantic semiotics, which is the study of a relationship between signs and their basic meanings, (3) pragmatic semiotics, which is the study of a relationship between signs and their users (Saragih, 2019). Therefore, semiotics is the study of signs. These signs convey information so that it is communicative. Its existence can replace something else and can be thought or imagined. This branch of knowledge was originally developed in language, design, and arts (Tinarbuko, 2003).

Architecture is one example of a work of art. The study of sign relations in architectural semiotics has several aspects, including form (syntactic), meaning (semantics), and function (pragmatics). In the pragmatic, architectural elements can be seen as signs in the form of shapes and rooms that have meaning for their user (Amiuza, 2017). Another opinion states that a pragmatic approach in the architecture field is to study the form and meaning of a building, which is examined based on its function (Yunianti, 2015). In addition, pragmatic architectural forms physically focus on their functional value rather than their aesthetic values (Pinem, 2021). The physical form of the building, which is considered in pragmatic architecture, is size, proportion, section spacing, material, color, and so on. In addition, the sign relations of these physical forms are to analyze their meaning and functional value (Dariwu & Rengkung, 2012). Based on the existing literature, some research examines architectural semiotics in the *Rumah Gadang* construction, such as pragmatic studies. Some only discuss the meaning of the ornaments attached to the *Rumah Gadang* building. In this research, especially the functional value of the *Istano Basa Pagaryung* for the culture of its people, which has become a shared obligation to continue efforts to preserve knowledge about *Minangkabau* culture. According to Herlambang et al. (2021), the purpose of cultural-based education is to make students love their homeland, be ready to face challenges in the future, and have the image to develop the potential of local cultural wisdom so that the region can develop along with the challenges of the globalization era. Seeing the development of an increasingly rapid era with the strong influence of globalization, it is feared that cultural-based learning will not go well.

However, today's socio-cultural changes, when viewed from the houses they live in, many *Minangkabau* communities are starting to leave the architectural style of the *Rumah Gadang*. They are like modern minimalist style, but some only use one element, which is the characteristic of the *Rumah Gadang*, such as the *Bagonjong* roof. However, the combination of elements from these different styles resulted in the functional loss of the *Rumah Gadang* as a traditional *Minangkabau* house since basically, the elements of the *Rumah Gadang* construction are a unified whole. These socio-cultural changes affect the knowledge of the *Minangkabau* community regarding the messages of cultural values reflected in the *Rumah Gadang* construction, especially the construction of the *Istano Basa Pagaryung* as a *Minangkabau* cultural heritage. Therefore, this research focuses on the form of pragmatic architectural concepts in

the main building construction of the *Istano Basa Pagaruyung*. This research aims to determine the visual form and pragmatic/functional value of the *Rmah Gadang* construction of the *Istano Basa Pagaruyung*, which includes rooms, pillars, roofs, floors, stairs, doors, and windows. It is beneficial for adding insight and information regarding the interpretation of *Minangkabau* culture behind the functional (pragmatic) value in the *Istano Basa Pagaruyung* construction.

Methodology

This research used qualitative with a descriptive-interpretative approach. Farida (2017) stated that descriptive-qualitative-interpretative research is a method that contains a narrative about the meaning of an object under study based on the point of view and understanding of the subject/researcher himself. This approach emphasized the aspect of data deepening to obtain the quality of the results of a study. In other words, this type of research aims to collect information about the existing situation (Batubara, 2022). The object of this research focused on the main building construction of the *Istano Basa Pagaruyung* itself, including rooms, pillars, roofs, floors and stairs, doors, and windows. Data were obtained through observation, interviews, and documents. Furthermore, the data were to reveal the relationship between signs using semiotic theory, especially the pragmatic aspects that discuss the functional value of the object of research. In the data analysis process, the researcher brought the prototype visuals of the *Istano Basa Pagaruyung*. Afterward, it is separated based on several categories related to the focus of the object to be studied. Moreover, the value of its function (pragmatic) was analyzed on each object focus. It was supported by the historical aspect of the construction of the *Istano Basa Pagaruyung* in *Minangkabau* culture. The results of the analysis are to achieve the objectives of the research.

Results and Discussion

Istano Basa Pagaruyung

Istano Basa Pagaruyung is located in Nagari Pagaruyung, Tanjung Emas District, Tanah Datar Regency, West Sumatra. *Istano Basa Pagaruyung* is the residence of King Pagaruyung and the palace where the king administers his government. The building is *Rumah Gadang*, which was built specifically based on the existing palace/kingdom. The present *Istano Basa Pagaruyung* is a replica of the palace that had been burnt down by the Dutch in 1804. Afterward, in 1976, *Istano Basa Pagaruyung* was rebuilt because of the idea of the local government and the traditional interest groups of West Sumatra. It was to preserve traditional, artistic, and cultural values and *Minangkabau*'s history. However, this building was burnt down again on 27 February 2007 due to lightning strikes. Then, it was rebuilt, which began with the traditional ritual "Batagak Tonggak Tuo", held on 8 July 2007. This ritual aims to establish the primary pillar of the *Minangkabau* traditional house (including *Istano Basa Pagaruyung*) before the construction of other building components.

Figure 1. *Istano Basa Pagaruyung*



Source: Author's documentation (2022)

Room

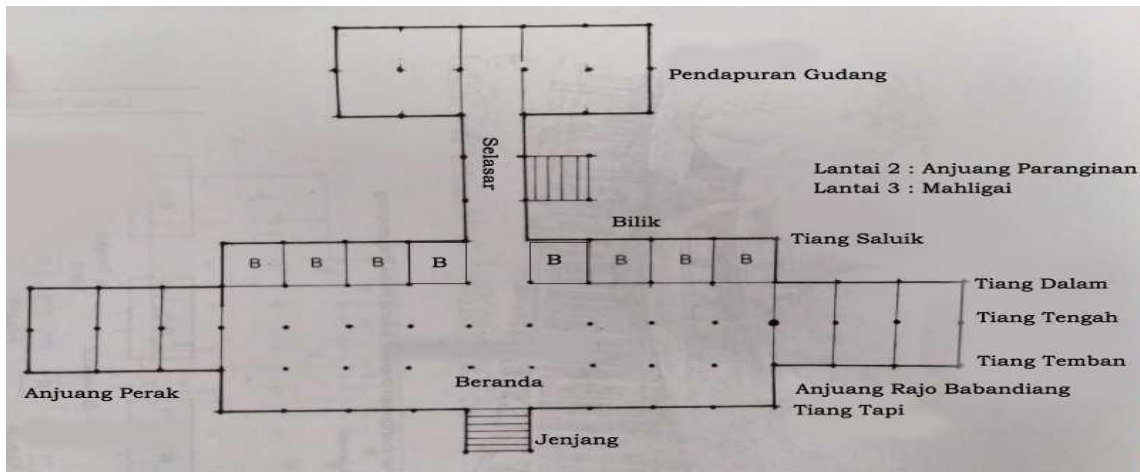
The concept of the room in a *Rumah Gadang* is not the same as a room in general. If you adhere to the usual understanding of room, the spatial organization of the *Rumah Gadang* is only one big room (*Gadang*). However, there are rooms on the back side (*lanjar* room) like *Istano Basa Pagaruyung*. The *Istano Basa Pagaruyung* adheres to the traditional *Rumah Gadang Kalarasan Koto Piliang* style with nine rooms. On the first floor, there are nine rooms/bedrooms consisting of 8 rooms separated by pillar spacing and a room leading to the hallway (Figure 3). It starts from the black center pillar on the right (Picture 2) to the yellow center pillar on the left (Picture 3). Still, on the same floor, there is *Anjuang*, which has three styles (levels) on the left and right. The *Anjuang* on the right is called *Anjuang Rajo Babandiang*, which is at the base of the palace, and the left is called *Anjuang Perak* (Picture 3). Afterward, on the second floor, there is a pavilion called *Anjuang Paranginan*, which consists of 5 rooms. Meanwhile, on the third floor, there is a room facing the front entrance called "Mahligai". In addition, there is an additional room at the back, namely a warehouse kitchen, which is connected by a connecting bridge called "Selasar" (Figure 3). The dimensions of the room are created by the distance between the *Saluik Pillar* and the inner *pillar*, called "Lanjar Bilik". The distance between the inner *pillar* and the middle *pillar* is called the *Lanjar Belakang* (back lanjar), the distance between the middle *pillar* and the *Temban* is called the middle *lanjar* (*lanjar tengah*), and the distance between the *Temban* to the edge *pillar* is called the side *lanjar* (*lanjar tapi*) (Figure 3).

Figure 2. The black middle pillar on the right side and yellow middle pillar on the left side



Source: The researcher's documentation (2022)

Figure 3. A floor plan of Istano Basa Pagaryung



Source: The researcher's analysis (2023)

Based on the explanation above, in terms of form, there is a function (pragmatic) value from historical studies in each room. On the first floor, the *lanjar* room is used for the beds of the King's daughters who are married. It starts from the far-right room near *Anjuang Rajo Babandiang*, inhabited by the King's eldest daughter and her family. It is followed to the left which is inhabited by the second daughter and her family, and so on until it reaches the far left near *Anjuang Perak*, which is inhabited by the last daughter of the King who is married. The husband will live together in the wife's family home since it is based on *Minangkabau* cultural customs which are matrilineal (maternal lineage). In front of each room (*lanjar dalam*), there is a 'dulang' or small table for eating with each family. In addition, this *lanjar* also

functions as a place for the room's owner to receive guests. In front of it, the middle lanjar (lanjar tengah) serves to wait for guests. Meanwhile, at the very front, there is *lanjar tapi* to accommodate distinguished guests and male guests in traditional ceremonies.

Still, on the first floor, *Anjuang Rajo Babandiang* (on the right) serves as the seat of King Pagaruyung. This *anjung* has three styles which are getting deeper and higher. The first style serves as a place for trial, the second style is a place to rest, and the third is the bed for King Pagaruyung and the Empress. On the left is *Anjuang Perak*, a place for *Bundo Kanduang* (King's queen mother), which also has a style. The first style serves as a place for *Bundo Kanduang* to hold feminine meetings in nature. The second style serves as a place to rest, and the third style serves as *Bundo Kanduang's* bed. Based on the shape, this level is characterized by differences in the height and low of the floors, as is the characteristic of the *Rumah Gadang Kalarasan Koto Piliang* (Figure 4).

On the second floor, in terms of form, there is also a function (pragmatic) value that is interpreted through historical studies. The *Anjuang Peranginan* (Figure 4) has five rooms, which are signed with the distance between the pillars. This *anjung* serves as a place as well as a bedroom for the princesses who are seven years old and above. Meanwhile, the Prince of the King will go to the *surau*. It is called the *Anjuang Peranginan* since it is the place where these women enjoy the wind, including *Bundo Kanduang* who participates in her activities, such as embroidery. It is indicated by its naming as a sign of its interpretation. On the third floor, there is only one room called *Mahligai* (Figure 4). This *Mahligai* is only found in palace-shaped buildings like the *Istano Basa Pagaruyung*. The function of this room is to store King Pagaruyung's wealth and monitor the situation outside with visibility from a height.

Figure 4. *The position of Anjuang and Mahligai Istano Basa Pagaruyung*

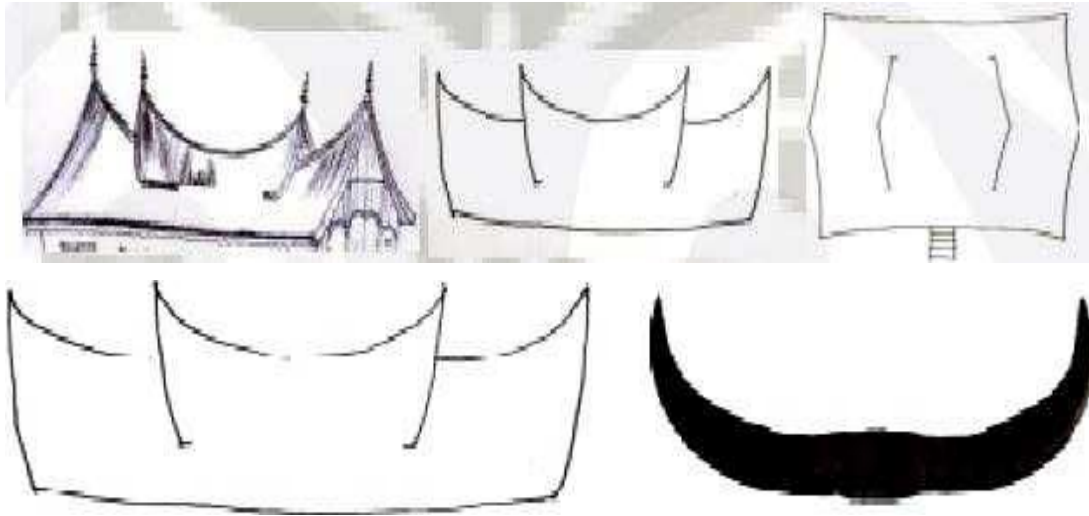


Roof

The *Istano Basa Pagaruyung* has the same roof shape as other *Rumah Gadang*, especially, *Rumah Gadang Kalarasan Koto Piliang*. The roof is called a *Gonjong*. Based on the word meaning, *Gonjong* means a shape that is getting sharper towards the end. In other words, *Gonjong* is an acute angle at the edges/ends. The form of the *Gonjong* roof is like an inverted trapezoid shape,

curved and rising at each end/shoot. Furthermore, historically, there are several ideas or thoughts behind this oval roof shape. First, the shape of the *Gonjong* resembles the shape of a buffalo's horn since this animal is very closely related to the history of the victory of the *Minangkabau* community in buffalo fights against migrants who intend to occupy their territory (Ismael, 2007). Therefore, there is also a buffalo statue in the yard of the *Istano Basa Pagaruyung*.

Figure 5. *The shape of the Gonjong roof and buffalo's horn*



Source: Azmi & Pane (201)

Figure 6. *A buffalo statue in the yard of the Istano Basa Pagaruyun*

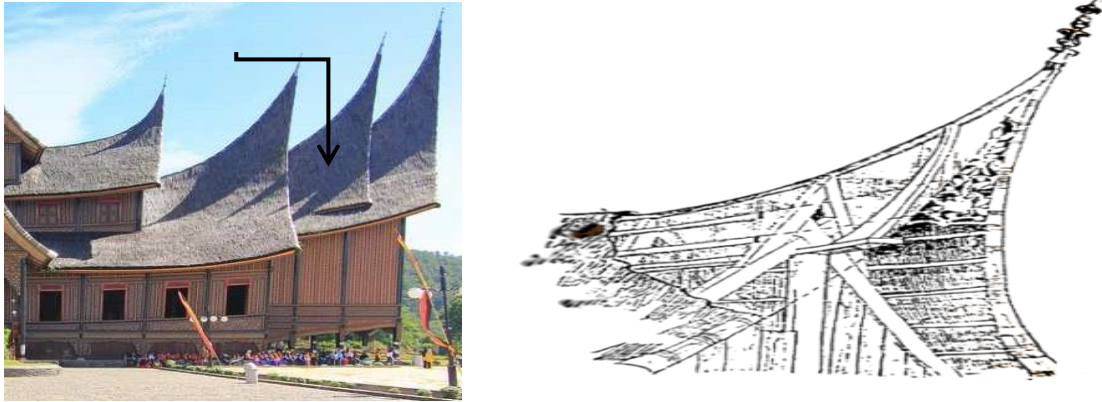


Source: The researcher's documentation (2022)

On each curved line of the *Bagonjong* roof are named *Turang*, *Alang Katabang*, and *Labah Mangirok*. The material used is wooden rafters which are curved and on top of them are

mounted bamboo battens tied with rattan ropes. The roof cover is given palm fiber tied with palm fiber ropes to battens. Palm fiber is used with a thickness of 25 cm to 40 cm. Lastly, the *Gonjong* is installed on each top of the roof. At the *Istano Basa Pagaruyung*, 11 *Gonjong* consisting of 4 main *Gonjong*, 4 *Gonjong Anjungan* (left and right), *Gonjong* in warehouse processing, *Gonjong Jenjang* above the stairs, and *Gonjong Mabligai* at the very top.

Figure 7. *The detail of Gonjong Roof*



Source: Soeroto (2005)

Based on the explanation above regarding the roof of the *Istano Basa Pagaruyung*, some signs correlate with their functional value (pragmatic). In terms of the shape that rises above, shows the vertical relationship between humans and God. It is likened to the hope of reaching God. This oval roof shape also serves to hold rain so that it does not burden the building underneath. In terms of materials that use palm fibre, it gives a cool impression to the inhabitants. In addition, palm fibre is used as a defence against storm winds since the wind will enter through the cracks.

Pillar

The *Istano Basa Pagaruyung* with a wooden frame structure forms a unified whole and is earthquake resistant. The used foundation is a single slab for each pillar (Figure 9). These pillars are erected on rocks with a slope between 91-94°. The shape of the pillar is 8-sided or 12-sided (Figure 9). Furthermore, based on the room plan of the *Istano Basa Pagaruyung* (Figure 4), there are 4 long lines with 5 rows of columns. Furthermore, there are nine rooms which are separated by two pillars which means that there are ten pillars. If added up, then $5 \times 10 = 50$ pillars. In *Anjuang Rajo Babandiang*, there are nine pillars. In *Anjuang Perak* there are also nine pillars. In the hall towards the kitchen, there are four pillars, and in the kitchen, there are 18 pillars (Figure 4). The pillars in the construction of the *Rumah Gadang* have names or terms in the *Minangkabau* language. The tuo pillar (*Tiang tonggak tuo*) is the primary pillar of the *Rumah Gadang*, and the *Istano Basa Pagaruyung*, which is in the middle of the building since only this pillar should stand straight. Meanwhile, the other pole tilted to follow the direction of the

wind. The *saluik* pillar is a pillar at the back of the *lanjar* room (*lanjar bilik*). Moreover, the inner pillar (*tiang dalam*) is in front of the *saluik* pillar and becomes the barrier between the *lanjar* room (*lanjar bilik*) and *lanjar* inner (*lanjar dalam*). The center pillar (*tiang tengah*) is in line with the two pillar which is in the middle of the building. The *Temban* pillar (*tiang temban*) is in the front corner towards the *Anjuang* (left-right). The edge pillar (*Tiang tapi*) is the pillar at the front parallel to the front wall of the *Istano Basa Pagaruyung*. The kitchen pillar (*Tiang dapur*) is the one that runs parallel to the back wall (Figure 4).

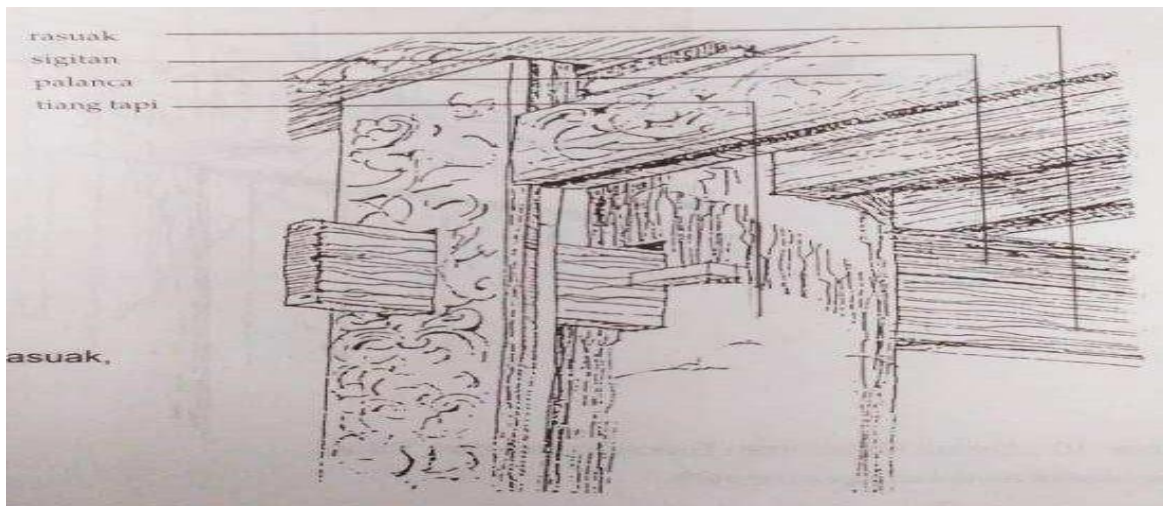
Pillar and beam connection systems use 'pasak' (pegs) and 'pen' (pins). The beams that tie the pillars under the floor consist of 'balok' (beams) and 'palanca' (rafters) in the longitudinal direction and the 'balok rasuak' in the wide direction. The structural beams that hold the upper pillars together are called 'paran' (Figures 9 and 10).

Figure 9. *A single slab stone as a pillar foundation*



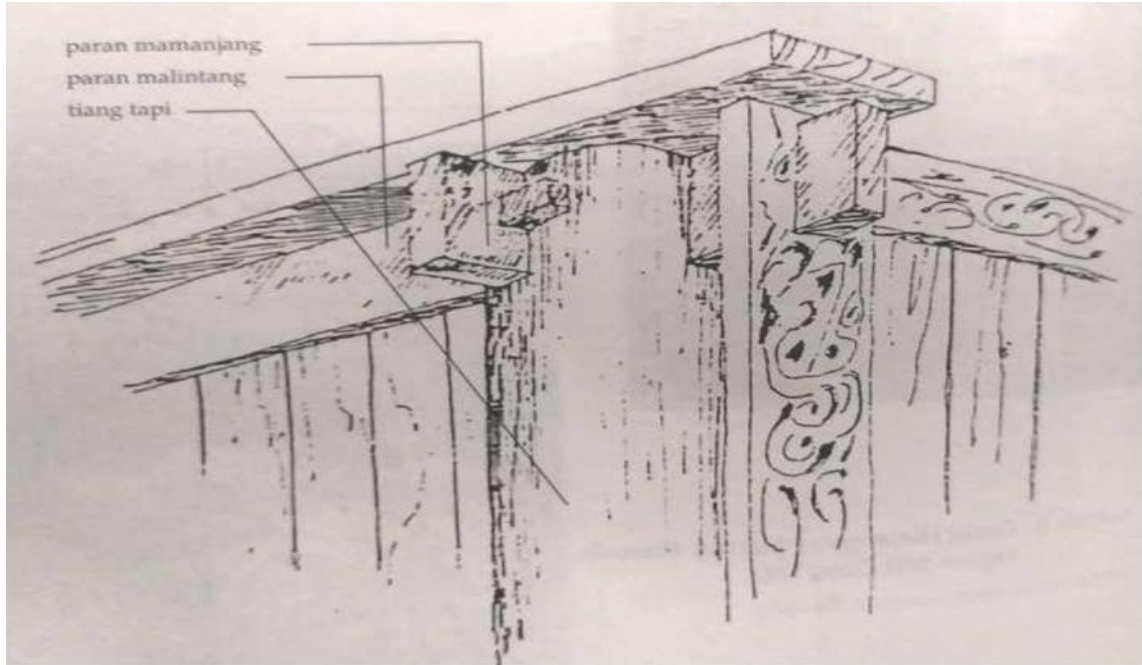
Source: Soeroto (2005)

Figure 10. *The connection detail of Palanca, Rasuak, Sigitan, and Tiang Tapi*



Source: Soeroto (2005)

Figure 11. *The connection detail of Balok Paran and Pillar*



Source: Soeroto (2005)

Based on the explanation above, these pillars have a functional (pragmatic) value that is supported by historical studies. The *Tonggak Tuo* is erected vertically straight and serves as the primary pillar. It means this pillar functions as the initial foundation in *Rumah Gadang's* building, especially the *Istano Basa Pagaruyung* since, based on its history, the making of this pillar through several traditional events. The *saluik* pillar (*tiang saluik*), the inner pillar (*tiang dalam*), the middle pillar (*tiang tengah*; other than the *tuo* pillar/*tonggak tuo*), the *Temban* pillar (*tiang temban*), and the edge pillar (*tiang tepi*) are erected not as straight as the *tuo* pillar/*tonggak tuo*. From *tonggak tuo* to the right (a straight *lanjar*), it will tilt to the right. From *tonggak tuo* to the left (a straight *lanjar*), it will tilt to the left. From the *tonggak tuo* to the right (in the direction of the room) it will tilt to the right. Furthermore, from *tonggak tuo* to the left (in the direction of the room) it will tilt to the left. Therefore, it means that from the bottom, it looks like it is blooming and makes the top of the building look wider/larger. It was built based on the direction of the wind, which functioned to be resistant to earthquakes and winds that hit the *Istano Basa Pagaruyung* in the highlands. In terms of the wood material used, it is wood from trees typical of West Sumatra since the *Minangkabau* culture has a philosophy of "Alam Takambang Jadi Guru", which means that what is in nature is used as a teacher/role model so that the selection of this wood material is solely to take advantage of what nature has given to humans. Furthermore, based on the colour, the pillar in the right room (Figure 2) is black. Black signifies glory, majesty, and wisdom, which is adapted to the figure of the King. It is the

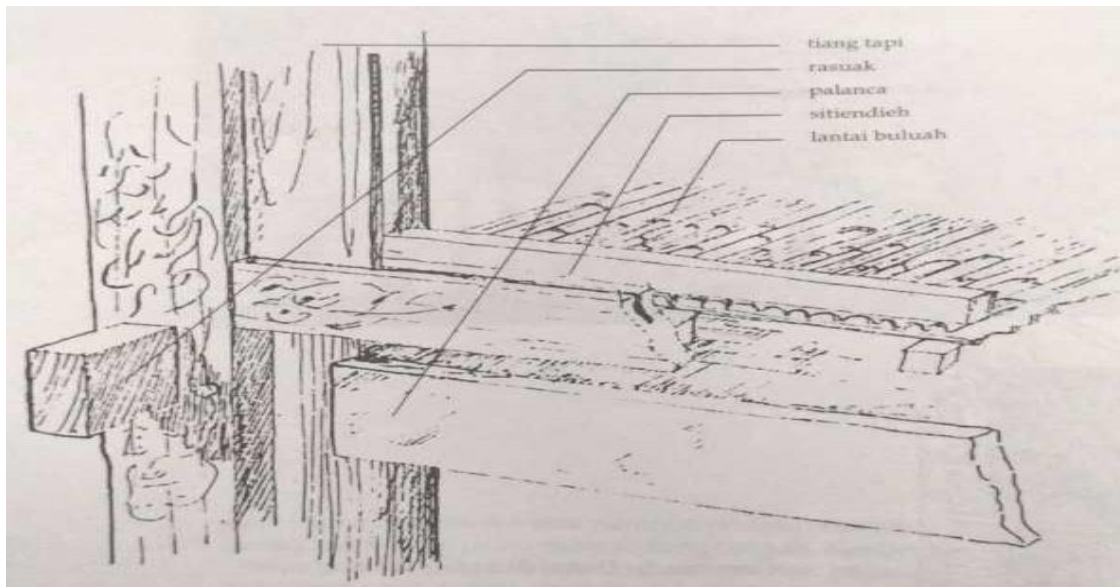
function value of the meaning of colour. Meanwhile, the yellow inner pillar in front of *Anjuang Perak* means that it has a function that adapts to the feminine character of the *bundo kanduang* (queen mother). It is reflected in the yellow/gold colour that women are likened to gold guarding an heirloom.

Floors and stairs

The floor that is in the form of boards (alternating longitudinally and transversely), which are superimposed on the *palanca* and *jariau*. *Jariau* piled up on the *sigitan* beam. The *sigitan* beams are located right above the beams. The floor construction at the *Istano Basa Pagaruyung*, which adheres to the traditional Rumah Gadang Kalarasaan Koto Piliang style is characterized by the presence of levels. Floors on the *lanjar dalam*, *lanjar tengah* and *lanjar tapi* are evenly room without any levels. However, on the *lanjar bilik* there are levels on the floor, where the floor on the *lanjar bilik* is higher than inner *lanjar* (*lanjar dalam*). Apart from that, there are also levels on the *Anjuang Rajo Babandiang* floor and the *Anjuang Perak* floor. It indicates the level of status of the inhabitants. The details of the floor beam relationships are visualized in Figure 12.

The stairs are in front of the entrance to the *Istano Basa Pagaruyung*, behind it to the kitchen, and the stairs in the building, which lead to floors II and III. The number of steps must be an odd number. If the number is even, it is believed it can bring disaster; for example, someone can fall down the stairs for no apparent reason. Therefore, the pragmatic value of the floors and stairs of the *Istano Basa Pagaruyung* is the same that is they are both multilevel, which characterizes the multilevel status of the headman in the *Koto Piliang Kalarasaan*.

Figure 12. *The connection detail of Balok Lantai (Floor Beam)*



Source: Soeroto (2005)

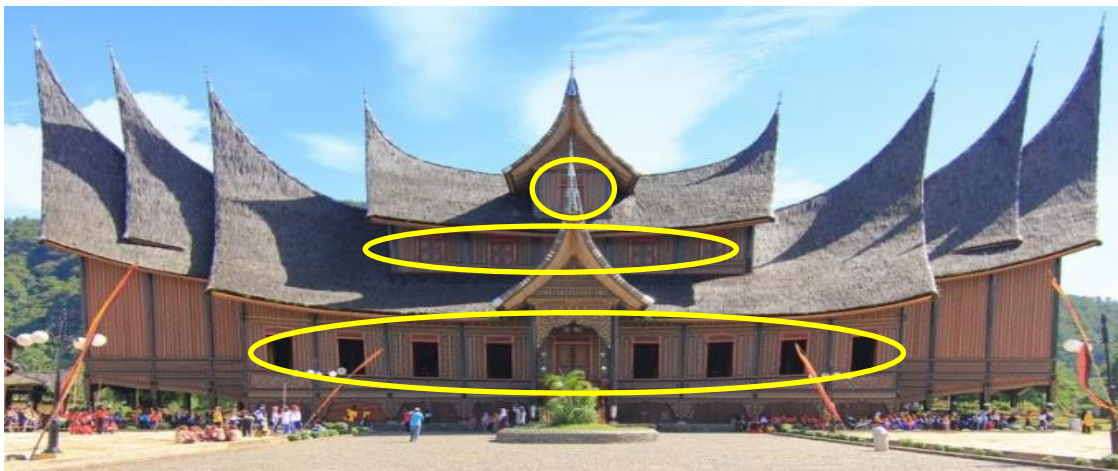
Doors and windows

Doors and windows are made of thick and strong boards. The *Minangkabau* community generally calls windows as well as 'doors', while the door to go in and out of their house is called the house door, and the door of room is called the room door (Pintu Bilik). Above the window, there is ventilation called the wind door. The windows are propped up with large sills (frames), so they look solid. Between one connection and the other is not nailed but strengthened with 'pasak' (wooden pegs) or 'ruyung'. Doors and windows always face inward, or when opening doors, and windows always face inward. It has its meaning in *Minangkabau* culture.

The layout of the *Rumah Gadang* building is adjusted to the prevailing beliefs and customs. The east side of the house is called the base of the house, and the west side is called the end of the house. Doors and windows always face north and south. Furthermore, Marthala (2013) stated that the layout of the *Rumah Gadang*, which leads from east to west when associated with the cosmos symbolizes that the east is the beginning of life while the west is the end or end of an activity or journey or other words start moving the radar of life until the end of the journey. Such a symbol gives meaning so that the journey of life is blessed. This view is more related to the *Minangkabau* community's beliefs regarding the natural cosmos.

In shape, the windows, and doors of the *Istano Basa Pagaruyung* are sloping, following the building, which is like a ship. It is at the front of the palace parallel to the 'tiang tapi'. It has the function of bringing in sustenance from the front. The placement of windows in *Anjuang Peranginan* functions as a place for the King's daughters to enjoy the wind and the beauty of nature. Meanwhile, the position of windows in Mahligai serves to keep an eye on enemies from a long distance since it is on the third floor. On the first floor, there are eight windows. On the second floor, there are four windows, and on the third floor, there is one window (Figure 13).

Figure 13. *The windows position of Istano Basa Pagaruyung*



Source: The researcher's documentation (2022)

Table 1. *The concept of pragmatic architecture in the construction of the Istana Basa Pagaruyung*

Objects	Pragmatic Analysis (Functions)
Room	On the first floor, the room (bilik) is the bedroom for the married daughter of the king. <i>Anjuang Rajo Babandiang</i> functions as the throne of King Pagaruyung, which has three styles or levels. The first level serves as a place for trial, the second level is a place to rest, and the third level is the bed for King Pagaruyung and the Empress. <i>Anjuang Perak</i> is a place for <i>Bundo Kanduang</i> (King's Queen Mother), which also has a style/level. The first level serves as a place for <i>Bundo Kanduang</i> to hold meetings that are feminine, the second level serves as a place to rest, and the third level serves as <i>Bundo Kanduang's</i> bed. On the second floor, <i>Anjuang Peranginan</i> is a place for girls aged seven years and more. On the third floor, <i>Mabligai</i> functions as a place to store King Pagaruyung's wealth and to monitor the situation outside with visibility from a height.
Roof	Its <i>Gonjong</i> roof shape functions to hold rain so that it does not burden the building underneath. In terms of materials that use palm fiber (ijuk), it is to give a cool impression to the inhabitants. In addition, palm fiber (ijuk) is used as a defense against storm winds since the wind will enter through the cracks.
Pillar	'Tonggak tuo' is the foundation of the main building, which stands upright. <i>Saluik</i> pillar (tiang saluik), inner pillar (tiang dalam), middle pillar (tiang tengah), <i>Temban</i> pillar (tiang temban), edge pillar (tiang tapi) serve as a marker for the separation of <i>lanjar</i> and room.
Floor and Stair	The terraced floors are marker of the status of the headman (Penghulu) in Koto Piliang, which is the customary style of <i>Rumah Gadang Istana Basa Pagaruyung</i> . In addition, an odd number of steps are used to get good things for those who pass them since odd numbers are believed to bring good things.
Door and Window	Doors and windows that open inward serve as good ventilation, so the air that enters is maximized. It is believed to bring sustenance into the house.

Conclusion

Based on the results and discussion above, the construction of the *Istano Basa Pagaruyung* has a functional value for the building, its inhabitants, and its social community where people have to know, especially students. The spatial structure of the *Istano Basa Pagaruyung* has its function based on the room used for residents, the building, and the social community. Room (Bilik), which is a bedroom for the inhabitants, *anjungan* (left and right), in its first *langgam*/ style is a meeting place for the social community, and the *Mabligai* is a storage area for the building. Furthermore, *Gonjong* roof structure is to hold down rain so that it does not burden the building below. In terms of materials that use palm fiber (ijuk), it functions to give a cool impression to the inhabitants. In addition, palm fiber (ijuk) is used as a defense against storm wind since the wind will enter through the cracks. Moreover, in the construction of the pillars, the *tuo* pillars (tonggak tuo) function as the foundation of the main building, which stands upright. *Saluik* pillar (tiang saluik), inner pillar (tiang dalam), middle pillar (tiang tengah), *Temban* pillar (tiang temban), edge pillar (tiang tapi) serves as a marker for the separation of

lanjar and room. In the construction of floors and stairs, the terraced floors are a marker of the status of the headman (penghulu) in Koto Piliang, which is the customary style of *Rumah Gadang Istano Basa Pagaryung*. An odd number of steps are to get good things for those who pass them since odd numbers are believed to bring good things. In addition, the structure of doors and windows that open inward serves as good ventilation so that the air that enters is maximized to bring sustenance into the house.

Declaration of Conflicting Interests

The authors declared no potential conflicts of interest.

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