

CHAPTER I

INTRODUCTION

A. Background

Human is always surrounded by varieties of signs. The signs are either from their societies or from nature. In line with sentence above, it can be inferred that semiotic is the study about how signs, symbols create and interpret the meaning of language and culture. Saussure (1913), known as the father of semiology, analyses language as a sign system. In the subsequent development of semiotic theory, there was a Saussure camp that developed in Europe with figures such as Barthes, Genette, and Todorov and the Peirce camp that developed in America. If the Saussure model is structurally semiotic, Peirce's model is analytically semiotic (Nurgiyantoro, 1994, p. 56).

Semiotic concept proposed by Saussure containing an intellectual circle of structuralism. The role of the linguistic of Saussure is quite large on the philosophy of structuralists in introducing the word 'system', which then the linguistic study is applied in the research field, which is used as an object of studies. The term 'structure' is almost used in all fields such as the fields of Math, Logic, Physics, Biology, Psychology, Sociology, Linguistic, and Humanities (Romdhoni, 2019, p. 17). Semiotic relations and structuralism have a close relationship, because semiotic is the main and useful concept in the work of structuralists.

Semiotic does not only include some scientific knowledge such as logic, physics and linguistics, but also play important role in architecture. Semiotics in architecture is a symbol that provides information to observers through certain forms. One of the architecture buildings that can be interpreted by the study signs (semiotic) is English Tudor Architecture. Tudor style, a type of British architecture, is mainly domestic, which is influenced by the elements of Renaissance decorative and Gothic style between 1485 and 1558. The Tudor style in architecture coincides with the first part of the reign of the Tudor monarchs, which commenced in 1485 with the accession of Henry VII to the throne and ended with the death of Elizabeth I in 1603. Elizabeth's own reign, from 1558 to 1603, is sufficiently distinctive to be considered a separate period in the history of English building types.

The relation to the characteristic of English Tudor, as used in secular architecture are: a lavish use of half-timber work; large groups of rectangular windows; rich oriel, or bay, windows; complex roofs with many gables; interesting and sometimes fantastic chimney treatments; and much brickwork, frequently in patterns. The interiors of secular buildings featured richly wood-paneled walls and the lavish use of molded plasterwork to decorate ceilings, cornices, and walls, frequently in a naive imitation of Renaissance ornamental motifs.

From the research about Tudor architecture, the researcher also compared it to the architecture of the Datu Luwu Palopo Palace, it is one of palaces situated in Luwu Palopo City, South Sulawesi. This building was built with European architecture, by the Dutch Colonial Government intended to win the hearts of the Luwu Kingdom Ruler but by most Luwu nobles it was considered a way to erase the historical traces of the Luwu Kingdom as a Kingdom that was respected and revered by other kingdoms in the Sulawesi peninsula in particular and the Archipelago in general. Luwu Palace became the centre of control of the vast Luwu Sultanate area by the Kingdom Ruler who had the title Datu and or Pajung (In the Luwu Kingdom there were 2 strata of Rulers/Kings, namely Datu then at a higher level Pajung). In the Luwu Palace there are two buildings, namely Langkanae and Salassae. Langkanae is another word for palace. Langkanae is used as a cultural heritage made by the Dutch to replace the old Langkanae. The Dutch built it for the kedatuan when Langkanae burned down. While Salassae is a meeting place or banquet for palace guests. Until now, the Luwu traditional house is still often used in royal ritual events. Therefore, the author was inspired to find out more about the Langkanae traditional house because of the customs and culture that they still believe in the traditional house (Angraeni et al., 2018, p. 3).

From the explanation above about the construction of the building at Datu Luwu Palopo Palace and English Tudor Architectures, in interpreting every sign, in the Datu Luwu Palace and English Tudor Architectures. With the problem the object in this study, where Datu Luwu palace and English Tudor Architectures is a historical building, the community believes that historical places, such as palaces, are associated with myths that have developed among them, though these myths have not been fully explored or revealed. From this issue, as Saussure suggested, the concept of semiotic meaning refers to the study of meaning in language, which consists of two main components: the signifier (the form of language sounds) and the signified (the meaning associated with those sounds). The physical form or sound of

language used to represent a concept or meaning. For example, the word “*Rakkeang*” (roof) in the context of the Luwu Palopo palace’s traditional house is a signifier. As for the Signified: The concept or meaning that is represented by the signifier. In this case, the meaning of “*Rakkeang*” (roof) is a special place for storing rice.

As for Barthes’ semiotic theory which is related to cultural meaning, semiotics is a science that studies signs and meaning, considering language as a collection of signs that contain cultural messages. In Barthes’s view of semiotic also revealed the existence of myths in its semiotic concept. Barthes, said that myth is a system of communication or a message, unlike the traditional understanding which means mystical or occult. Myth is at the second level of marking in producing connotative meaning which then develops into denotation, in this change into denotation, it is called myth (Siregar, 2022; Wicaksono et al., 2021; Sahib et al., 2019; Sulo et., 2023, p. 447). Barthes views language as a composition of signs that convey certain messages from society. He divides the meaning of signs into two stages: Denotation: The direct, explicit, and universally agreed-upon meaning. For example, the word “Botting Langi” (Upper World) denotatively refers to a special room used for storing rice and the harvest of the Luwu community. It was also formerly used as a place for girls. Then, for Connotation: A more implicit, figurative meaning, influenced by cultural context. For example, the word “Botting Langi” (Upper World) connotatively symbolizes the place where Sangiangseri (the Goddess of Rice) resides.

The main research problem in selecting the English Tudor architecture is the object of research because, English Tudor architecture reflects a crucial transitional period in English cultural history a period in which the religious influence of the Late Gothic period blended with the rational and humanist spirit of the Renaissance. Philosophically, Tudor architecture reflects a way of thinking in English society that began to blend faith and reason, tradition and progress. Buildings served not only as dwellings but also as expressions of identity, nobility, and moral order. The spaces and forms of the architecture taught that each part of the house had its own function and status just as Tudor society lived according to a strict social hierarchy and norms of decorum. Thus, English Tudor architecture can be understood as a manifestation of English culture that sought to balance religion, worldly splendor, and intellectual

advancement.

Meanwhile, Datu Luwu Palopo Palace as the object of the study is Langkanae Palace, a traditional stilt house. It stands on strong ironwood pillars, symbolizing the three-layered cosmos of Luwu belief: Botong Langi' (Upper World) the multi-tiered roof (Timpa' Laja), symbolizing divine connection. Ale Tengah (Middle World) – the main living space for human life. Ale Kawa' (Underworld) the lower space, symbolizing the origin of life and humility. The materials and architectural elements include: The roof (Timpa' Laja): Made of rumbia leaves or ironwood shingles, five levels are specifically designed for the Datu's palace. Each level represents social and spiritual status. The walls are made of teak or jackfruit wood, decorated with traditional carvings such as Sulappa Appa', Kanji, and singkerrru mulajaji. The straight staircase, which rises upward, signifies the leader's honesty and steadfastness. The tall and wide windows allow for air circulation and natural lighting, symbolizing openness and balance. And the Antechamber (Tabuang-buang): a veranda where guests were welcomed, a symbol of royal honor and hospitality. Furthermore, this building also represents the Luwu people's relationship with the Creator, known as Sewwae, or the One Almighty God.

From the background above, it makes a strong reason for researcher in revealing the building carvings of the English Tudor Architectures and Datu Luwu Palopo Palace in the semiotic theory by Ferdinand de Saussure and Roland Barthes, because of the many symbols in the building model of this palace can be interpreted based on perspective semiotic analysis. By taking the object of architectures research in English Tudor Architectures and Datu Luwu Palopo Palace building and English Tudor Architectures, the researcher raised the title of this thesis of this study, namely *"The Analysis of Signs in English Tudor Architectures and the Palace Building of Datu Luwu Langkanae Palopo: The Perspectives of Ferdinand de Saussure and Roland Barthes"*.

B. Problems Statements

The problems in this research consist of, namely:

1. What are the signifier and signified conveyed in the architecture of English Tudor architecture and Datu Luwu Palopo Palace based on Saussure's Theory?
2. What are the denotative and connotative conveyed in the architecture of English Tudor architecture and Datu Luwu Palopo Palace based on Barthes's Theory?

3. How are the signifier and signified signs (Ferdinand de Saussure perspective) and denotative also connotative signs (Roland Barthes perspective) similarities and differences?

C. Objectives of the Study

Based on the research problem stated above, this study are follows:

1. To explain the form (signifier) and meaning (signified) of sign conveyed in the architecture of English Tudor architecture and Datu Luwu Palopo Palace based on Saussure's theory.
2. To distinguish the form (denotative) and meaning (connotative) of sign conveyed in the architecture of English Tudor and Datu Luwu Palopo Palace based on Barthe's theory.
3. To describe the similarities and differences signifier and signified signs (Ferdinand de Saussure perspective) and denotative also connotative signs (Roland Barthes perspective) of English Tudor and Datu Luwu Palopo Palace.

D. Significance of the Study

The researcher hopes in the results of this study can be:

1. Theoretically Benefit

By providing a comparative analysis between two culturally and ideologically disparate architectural structures English Tudor architecture in England and Datu Luwu Palace in Palopo, Indonesia this study theoretically advances the academic subject of architectural semiotics. This study broadens the application of semiotic analysis in architectural research, specifically signs and meanings in a context where architecture serves as a vehicle for the expression of signs in symbols, culture, and ideology, by utilising the semiotic theories of Ferdinand de Saussure and Roland Barthe. Interdisciplinary research in the domains of architecture, cultural studies, signs and their meanings, and semiotics is anticipated to benefit from this discovery, especially in terms of comprehending how communication between the two settings and cultures conveys identity.

2. Practically Benefit

The practical benefits obtained from this study are:

1. For researcher

The results of this research can provide satisfaction and happiness for researcher because they can apply knowledge to the semiotic of semiotic meaning of the palace building that is not yet known by many

readers.

2. For Future Researchers

As comparative information for future researchers who will conduct research on the same problem or as a reference source for analysis on the topic of meaning in semiotic theories.

3. For the Community

This research is expected to add insight and knowledge for readers, especially people who have not yet understood the semiotic meaning of an architectures.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Previous Studies

In order to complete this study, the researcher considers that it is necessary to have tenth of previous studies that may have something to do with the title proposed by the researcher. For this reason, the researcher has read several related studies as a reference for completing this research.

The first research, from Muhammad Taufik Ishak and Mohammad Mochsen Sir, Hasanuddin University in Makassar, with the title of the research is ***“Roland Barthes Semiotics Code Reading on Evry Cathedral Architecture Buildings in France by Mario Botta” (2005)***. In this study, the author was tried to interpreted the Evry Cathedral by Mario Botta Using Barthes Semiotics. The contents of this study are what is done is only an understanding of Roland Barthes’s semiotic code reading that is very shallow of architectural buildings with post-modern style, the code put forward by Roland Barthes is a code used to read post-modern culture, but architecture as a sign which can provide/describe an architectural form in the period of postmodern culture time can also be read from the Roland Barthes semiotic code.

Next is the second research from entitled ***“Visual language in Mamluk architecture: A semiotic analysis of the Funerary Complex of Sultan Qaitbay in Cairo” (2013)***, Written by Nelly Shafik Ramzyn from Sinai University, Egypt, this study uses semiotic tools to interpret the architectural message of the Funerary Complex of Sultan Qaitbay. Semiotics reveals the meaning of architectural design, which is built upon a complex set of codes and conventions that contemporary observers may not be aware of. The messages embedded in architectural works consist of signs that can only be understood through specific codes, which organize these signs. These signs can be interpreted through the use of semiotic analysis. By examining the overall structure of the Funerary Complex of Sultan Qaitbay and each of its individual elements, the study demonstrates that the building conveys a symbolic text representing the two higher realms of the cosmos comprising the heavens, gardens, and Throne as described by Ibn Arabi. The study confirms that the architect used the language of architecture to express this concept.

The third research, Sinung Utami Hasri Habsari from Pandanaran University in Semarang with the title of the research ***“Reading Communication and Culture Symbols in Cultural Heritage Buildings with Semiotics Analysis Roland Barthes” (2015)***. This research is descriptive qualitative using the semiotics method of visual communication, which is a method of reading visual signs and everything related to it, how to function and its relationship with other signs. Through this semiotics analysis, it is expected to obtain a deeper and broader-analysis pattern of the objects of cultural heritage in Indonesia in general or in the city of Semarang in particular, a form of cultural heritage appreciation from the glasses of communication science. Signs, what is in the Lawang Sewu building is an architectural symbol that contains the meaning of the combination of two cultures from different families.

The next research is from Marianne Nabil Guirguis, Khaled M. Dewidar Shaimaa M. Kamel, and Maged F. Iscandar, Ain Sham University, Cairo, Egypt. With the title is ***“Semiotic analysis of contemporary Coptic Orthodox church architecture; A case study of Virgin Mary and Saint John the Baptist church in Bab El Louk, Cairo, Egypt” (2018)***. In the pursuit of a deeper understanding of architecture, the interpretation of signs and symbols plays a crucial role. An earlier article analyzed an ancient Coptic Orthodox church as part of an ongoing PhD study, focusing on the visual message conveyed by its design. Now, a contemporary case study is being explored to determine if the modern architecture of the same type of building carries a similar message as its ancient counterpart and what meanings might be conveyed. The study reveals that the modern architecture is a descendant of Coptic heritage and communicates a message to the congregation.

The fifth research is entitled Nurul Fitriana Bahri from the Bandung Indonesia Institute of Technology, with the title of the research ***“Roland Barthes Semiotics Analysis at the Buton Keraton Mosque in Baubau City, Southeast Sulawesi” (2019)***. In this study, the researcher explained Roland Barthes Semiotic Analysis of Shape, Construction, Space and Colour on the Buton Palace Mosque is conducted in this essay. Religion contains all the beliefs of human shadows about the characteristics of God, about the unseen realm, about all values, norms and teachings of the religion concerned. The value of truth can be taken from the existence of the Buton Keraton Mosque as

a place of Islamic religious worship. The mosque is the existence of Muslims who are Muslim worshipping Allah SWT because the mosque is considered as the home of Allah SWT. Aesthetic value can be seen from the shape and structure of the architectural elements of the Building of the Keraton Buton Mosque, namely the procurement and arrangement of each element contained in the mosque.

The latest research is relevant with this study from ***“A computational linguistic methodology for assessing semiotic structure in prehistoric art and the meaning of southern Scandinavian Mesolithic ornamentation” (2024)***, Written by Lasse Lukas Platz Herskind and Felix Ried from Aarhus University, Denmark, this paper applies a specific methodology to a large collection of portable art from the South Scandinavian Mesolithic to explore how the relationships between individual motifs can be identified. The analysis of Mesolithic portable art suggests that there is no clear semiotic structure, indicating that this art was likely not a form of proto-writing. However, the study reveals noticeable changes in the occurrence of motifs over time. These changes appear to correspond with shifts in population density, social structure, and connectivity, possibly reflecting increased territoriality during the Late Mesolithic. The method presented in the paper is adaptable and allows for further linguistic and semiotic investigations of prehistoric art.

Based on the previous studies above, it was founded there are differences between the research to be conducted and the sixth previous studies. This study specifically compares two architectures from different cultures (English and Luwu) to uncover the meaning of signs in a cross-cultural context. Meanwhile, the first and second studies focused solely on general architectural semiotics, examining how meaning in architectural design is understood through specific codes and conventions without making cross-cultural comparisons.

The third study focused on a single object, Lawang Sewu, which was analysed as a result of the acculturation of European and Javanese cultures. That study did not compare two distinct architectural structures separately, but rather examined the cultural fusion within a single building. This study, however, focused on two objects, examining the differences between the two architectural cultures within each building's form.

The fourth study focuses on contemporary architecture and how a building's modern design still conveys the same visual message as its predecessor, particularly in relation to specific cultural heritage (such as Coptic heritage). The focus is more on the continuity of meaning from the old building to its modern version. Meanwhile, a semiotic study of the English Tudor and Datu Luwu

Palaces in Palopo comparatively analyses traditional buildings from two different cultures, rather than comparing ancient and modern buildings. This study emphasizes the cultural differences, cosmologies, and philosophies behind architectural signs, thus providing cross-cultural understanding, rather than simply the continuity of visual messages in the context of modernization.

The differences between semiotic research on English Tudor architecture and Istana Datu Luwu Palopo and the fifth research focus on the object and meaning under analysis. The study employs Roland Barthes' semiotic analysis to examine the Buton Palace Mosque, with an emphasis on religious principles and architectural design as a place of Islamic worship. This study examines how the elements of architecture form, construction, space, and color represent internal religion and beauty in a particular context. Conversely, the study of English Tudor and Istana Datu Luwu Palopo is a comparative study of Buddhism, analysing two different traditional Buddhist architectural styles. The focus is not just on religious or aesthetic principles, but also on social, psychological, philosophical, and religious symbols that are reflected in the architecture of many communities.

The difference between the semiotic research on English Tudor architecture and the Datu Luwu Palace in Palopo and the sixth study lies in the object and focus of the study. The sixth study investigates Mesolithic mobile art, which lacks a clear semiotic structure and is more concerned with the shift in motifs over time and their relationship to social and population dynamics. Conversely, research on the Tudor and Langkanae Palace focuses on traditional architecture as a sign system that clearly highlights symbolic, social, and cultural elements in the context of English and Luwu culture. This study differs because it focuses on the semiotics of cross-cultural architecture rather than prehistoric motif patterns or temporal changes in society.

B. Theoretical Background of the Study

1. Semiotic

Semiotics is a branch of science that deals with the study of signs and everything that deals with the study of signs and everything related to signs such as sign systems and processes that apply to the use of signs (Zoest, 1993, p. 1; in Lantowa et al, 2017, p 1). In the world of semiotics, there are two main figures who initiated the first semiotics, namely Ferdinand de Saussure (1857-1913) and Charles Sander Peirce (1839-1914), the birth of modern semiotics recognizes two prominent pioneers in the field: Charles Sanders Pierce and Ferdinand Saussure (Zakaria et al., 2021; Rahman et al., 2019; Sulo et al., p. 448). These two figures have developed the science of semiotics separately without knowing each other. Saussure developed

semiotics in mainland Europe while Peirce developed semiotics in mainland United States. The background to the emergence of Saussure's semiotic ideas was based on linguistics, in contrast to Peirce's which was based on philosophy. Saussure called the science that had been developed semiology while Pierce called it semiotics. This was stated by Zoest (1993:2; in Lantowa et al, 2017, p 1) that Saussure displays semiotics by bringing a background of linguistic characteristics (semiology), while Peirce displays a logical background which is termed semiotics. Peirce placed semiotics in various scientific studies Semiotics is the science of signs. Whether it is human or animal in nature, related to a particular language or not, contains elements of truth or falsity, is appropriate or inappropriate, is natural or contains artificial elements. In recent years, semiotics, the study of signs and their meanings, has undergone a significant transformation. Previously, signs had a direct relationship with what they represented (Wicaksono et al., 2021; Jariah et al., 2022; Rahman & Weda, 2019; Sukmawaty et al., 2022; Sahib et al., 2024, p. 53; Yaumi et al., 2024, p. 53). Semiotics is a science that studies signs in human life. This means that everything that is present in our lives is seen as a sign, namely something that we must give meaning to (Hoed, 2011: 3; Lantowa et al., 2017, p. 3). Signs are things that produce meaning, so that meaning can be interpreted as a means of communicating in the social world (Budhi, et al., 2021; Andini et al., 2022, p. 339).

But The meaning of this introduction to semiotics is that semiotics is a study or science that studies the meaning of a sign, and how the sign has a function. In other words, we can apply semiotic ideas consisting of signs, meaning, denotatum and interpretant to all areas of life, which means that there is meaning, signification and interpretation given. Basically, semiotics acts as a sign of the act of communication which is then refined into a literary model that accounts for all the essential factors and aspects of understanding literature as a unique communication tool within the scope of society.

2. The Development of semiotics

After the middle period, the study of semiotics experienced quite rapid development. In the 19th century, semiotics developed rapidly, especially in France. The key movements that form the foundation of semiology analysis, which primarily concentrates on the artwork, are structuralism and phenomenology. Structuralism, in particular, is supported by one of the most significant philosophical elements (Batu, 2012, p. 466). While the concept of "signs" has garnered attention since ancient times, semiotics, as an independent field, emerged around the beginning of the 20th century.

What is certain is that the main important figure is Ferdinand de Saussure or

known as the father of modern semiotics. Then another semiotic figure emerged, namely Peirce, as the founder of pragmatic semiotics who applied his knowledge in the United States. Then in the 20th century other semiotic figures emerged who contributed to the development of semiotics, such as Claude LeviStrauss, Roland Barthes who introduced the concepts of structuralism in semiotics, where language and signs can be seen as symbolic systems that have meaning. Complex structural.

Then there was also Umberto Eco who, together with Barthes, focused semiotic analysis on art and culture. On the Asian continent, of course, there are also semiotics experts, namely Masaaki Kuroda and Yoshinobu Tsuji, who contributed to the development of semiotics in Asia. In the book written by Fivin Bagus Septiya Pambudi with the title “Buku Ajar Semiotik” (2023), the development of semiotics as a multidisciplinary science continues to this day. Some important developments in semiotics include:

a. Structural semiotics

Structural semiotics was pioneered by Ferdinand de Saussure at the beginning of the 20th century. This theory emphasizes the importance of structure in the language system and states that signs consist of relationships between elements in the system. Structural semiotics is a branch of semiotics that was popularized by Ferdinand de Saussure at the beginning of the 20th century. Saussure developed a theory about language and signs as structured systems, where meaning is formed by the relationships between signs in the system, not by direct relationships with the real world.

Structural semiotic theory emphasizes the importance of structure in the language system. According to this theory, language is a sign system governed by strict structures and rules. Structure in language is defined as a pattern of relationships between elements in a sign system.

b. Post-structural semiotics

Post-structural semiotics emerged in the 1960s and 1970s and was introduced by philosophers such as Jacques Derrida, Michel Foucault. This theory challenges the idea of structuralism by emphasizing diversity and change in the meaning of signs. Post-structural semiotic theory is a development of structural semiotics which emphasizes diversity and change in the meaning of signs. This theory challenges the idea of structuralism which tends to place structure as a determining factor in the meaning of signs.

c. Cultural semiotics

Cultural semiotics developed at the end of the 20th century and emphasizes the importance of social and cultural context in the meaning of signs. This theory was influenced by thinkers such as Roland Barthes. Cultural semiotics is a branch of semiotics that studies signs and sign systems in the context of culture and society. This includes the analysis of signs produced by culture such as language, symbols, artifacts, practices, and social norms. Cultural semiotics is a branch of semiotics that studies signs and sign systems in the context of culture and society. Cultural semiotics focuses on the ways in which signs and sign systems are used in cultural contexts, including in art, literature, mass media, politics, and everyday life.

d. Cognitive semiotics

Cognitive semiotics combines semiotic principles with cognitive theory to explain how signs are processed and understood by humans. Cognitive semiotics is a branch of semiotics that studies how humans process information and build understanding through signs. Cognitive semiotics emphasizes the relationship between signs, cognition, and human experience. In cognitive semiotics, signs are considered as cognitive objects that trigger experience and understanding. Cognitive semiotic theory also proposes that understanding signs involves the use of mental concepts or metaphors related to physical and sensory experiences. In this case, cognitive semiotics sees signs as mental representations that emerge through interactions between humans and the environment.

e. Visual semiotics.

Visual semiotics focuses on the analysis of visual signs, such as images and films, and how they are used to represent a complex world. Visual semiotics is a branch of semiotics that focuses on visual signs, such as images, shapes, colours and spaces, and how these signs produce meaning in culture and society. Visual semiotics attempts to understand and analyse the ways in which visual signs are used to represent the world, and how these signs are understood and interpreted by viewers or users.

f. Media semiotics

Media semiotics explores the relationship between media and signs, as well as how media influence the way we understand the world. Media semiotics is a branch of semiotics that explores the relationship between media and signs. In media semiotics, signs are seen as the

way media produce meaning and the way we understand the world. This relates to how the media shapes the opinions, attitudes and behaviour of individuals and society.

g. Environmental semiotics

Environmental semiotics explores the relationship between signs and the environment, as well as how the environment influences the way we understand signs. Environmental semiotics is a branch of semiotics that studies the relationship between signs and the physical environment or space in which you are present. This theory attempts to understand how the environment influences the way we understand and produce signs. In environmental semiotics, signs are seen as part of the physical or spatial environment, and have a reciprocal relationship with that environment.

3. Basic components in semiotics

Semiotics itself certainly has basic components that are the foundation of the science of semiotics itself. The basic components of semiotics itself consist of: signs, symbols and signals. These three components can enable communication between subject and object towards the path of understanding as a basic component of semiotics. Below is an explanation of the three semiotic components (Danesi, 2010 in Ardhianti et al., 2023, p. 29).

a. Sign

Signs are part of the science of semiotics which mark something or a situation to explain or notify the object to the subject. In this case, signs always refer to something real, for example, objects, events, writing, language, actions, events and other forms of signs.

b. Symbol

A symbol is something or a situation that leads the subject's understanding of the object. The relationship between subject and object includes the meaning of inclusion. A symbol is always associated with signs that have been given cultural, situational and conditional characteristics. A symbol is a sign that has dynamic, specific, subjective, figurative and figurative meaning. In literary works, whether in the form of poetry, fiction or drama, there are various kinds of symbols, including: colour symbols, object symbols, sound symbols, atmosphere symbols, tone symbols, and imaginative visualization symbols that arise from facial layout or typography.

c. Nal

A signal is something or a condition given by the subject to the object. In this situation, the subject always does something to inform the object being signaled at that very moment. So, signals are always temporal. If its use is suspended, the signal will turn into a sign or symbol. All three (signs, symbols and signals) have nuances, namely very small differences regarding language, colour and so on.

C. Semiotic Theory by Ferdinand de Saussure (1857-1913)

Semiotics was first proposed by Ferdinand de Saussure (1857-1913), who was a Swiss structuralist. In 1906, he taught a course in general linguistics at the University of Geneva. Ferdinand de Saussure is said to be the father of linguistics, because he has developed the basics of general linguistic theory (Pramasheilla, 2021). Saussure entered the structuralist view, where structuralism is a method that has been referred to by many semiotic experts, this is based on de Saussure's structural linguistic model. Structuralists try to describe the sign system as languages (Sartini, 2007; Pramasheilla, 2021).

Saussure studied human behavior and believed that a sign emerges from the imagination or mental activity of individuals, expressed through language codes and understood by those engaged in communication. In other words, for Saussure, a sign is something intentionally conveyed by someone, with a specific purpose and meaning, not something that happens by chance or coincidence (Yakin & Totu, 2012, p. 7). De Saussure wanted to argue that language can be studied with an independent theory which he called "linguistique". In Saussure's opinion the system of linguistic signs or language is the most superior sign system compared to other sign systems that exist in the real world because it plays an important role in constructing reality. During that time, language was studied through other disciplines such as psychology, philology, and philosophy.

However, in semiotics they are usually called signs. However, the focus in symbols is meaning, and meaning is included in semantic objects. Meanwhile, in semiotics, symbols are called signs (Amilia & Anggraeni, 2017). While symbols focus on meaning, which is considered part of semantic objects, in semiotics, symbols are categorized as signs.

1. Ferdinand de Saussure and Structuralism

The theory proposed by this structural semiotician encompasses langue and parole, signifier and signified, syntagmatic and

paradigmatic, synchronic and diachronic:

a. Language and Language signs (signifier /signifier)

In Ferdinand de Saussure's semiotic theory, a signifier is defined as the physical form of a sign. Language serves as a communication tool within society, utilizing a system of signs whose meanings are conventionally shared by members of the language community. Language signs are made up of two interconnected components: the acoustic image (form) (16engah16cant/signifier) and the conceptual element (signifié/signified). These two elements are inseparable, much like the two sides of a sheet of paper. The relationship between the signifier and the signified, or form and meaning, is grounded in social conventions. Saussure was deeply interested in language; he focused more on how signs (or in this case, words) relate to other signs, rather than how signs relate to their objects. Saussure's basic model focuses more directly on the sign itself (Vera Nawiroh, 2014, p. 18; Maharani et al, 2021, p. 107). Bisri (in Sobur, 2003:46; Adelawati et al., 2024, p. 826) further clarified that a signifier is an element that can be seen, heard, and felt in an object. Meanwhile, the signified refers to the concept, essential meaning, and thoughts regarding what can be seen, heard, and felt in the object (Kholil Bisri 2020:43; Adelawati et al., 2024, p. 826).

For example, in language, the word "tree" that we hear or read is a signifier. The physical form of this word, both in sound (when spoken) and in writing (when read), becomes an element that provides a "container" for the meaning it refers to. This signifier has no natural relationship to the object or meaning it represents—the word tree has no similar shape to the object itself—but its meaning is understood because of social agreement among speakers of the language. The signifier functions as a medium that connects us with the signified, namely the concept or meaning referred to by the sign. In contrast, a signified is not a physical form, but rather a subjective mental representation, as it can vary slightly from one individual to another based on their experiences and perceptions. If a signified is a physical form that can be seen, heard, or felt, a signified is an idea or concept that arises in our minds when we see or hear it.

A signified is an abstract element in a sign system, which has no physical form but exists as an idea or concept that arises in our minds when we interact with the signifier. In other words, a signified is the

“content” or “meaning” of a sign, which gives meaning to its physical form. For example, when someone hears or reads the word “cat” (signifier), the concept of a furry, four-legged, whiskered animal that comes to mind is the signified.

b. Langue and Parole

Langue and parole in viewing language as both a means of communication and a social phenomenon, de Saussure identified two interrelated levels. He referred to language as a social phenomenon as “langage,” which consists of two levels. The first level, at the social or collective level, is what he called “langue,” which represents the realm of concepts and rules. The second level is “parole,” which pertains to the actual practice of language within society. Since the relationship between the signifier and the signified simultaneously creates a sign, these two elements are inseparable. Together, they form a unified whole referred to as a sign which is often described as a structure. Similarly, the relationship between “langue” and “parole” (as components of “langage”) is inseparably linked, thus creating a structure known as “langage.”

c. Syntagmatic and Paradigmatic

The terms syntagmatic and paradigmatic originate from Ferdinand de Saussure’s linguistic theory. Both describe two fundamental types of relationships between signs within the language system or in semiotic analysis in general. Saussure stated that the paradigmatic relationship refers to the connection between elements that can substitute one another within a linguistic system, whereas the syntagmatic relationship refers to the connection between elements that form a structure within a specific context (Sugiyanti, 2024, p. 38).

A syntagmatic relationship occurs among elements that are arranged sequentially within a structure. In language, this means the relationship between words that are organized within a sentence or between elements that are linearly adjacent. Meanwhile, a paradigmatic relationship occurs among elements that can replace each other in the same position within the structure.

d. Synchronic dan Diachronic

The synchronic approach focuses on examining the structure of a language as it exists within a specific period, without taking into

account the changes that occur over time. In contrast, the diachronic approach investigates the processes of change and development that a language undergoes throughout history. According to Saussure, the diachronic study of language refers to an analysis conducted “through time” (*dans le temps*), which observes how the forms and meanings of linguistic signs evolve across different historical stages. Synchronic linguistics, therefore, concerns itself with the study of a language at a given point in time, emphasizing its internal structural system rather than its historical transformation. Conversely, diachronic linguistics refers to the study of language across various historical periods, focusing on the evolution and development of linguistic forms over time (Fadilah & Azisi, 2023).

However, this study employs only two semiotic concepts from Saussure, namely the signifier and the signified. The theory of the signifier and the signified, developed by Ferdinand de Saussure, has broad implications in various fields, most notably linguistics. This concept was later developed in the fields of communication and cultural studies. In linguistics, this concept helps explain how language works as a sign system that enables humans to communicate with each other. Words in language refer not only to physical objects, but also to abstract ideas, values, and more complex concepts, making this theory an important foundation for analysing language structure. In the field of communication, the relationship between signifier and signified provides insight into how messages are conveyed and received.

D. Semiotic Theory by Roland Barthes (1915-1980)

Semiology has focused on the study of signs and everything related to them since their creation by Saussure and Peirce. However, Saussure emphasized linguistics and Peirce continued the Scholastic tradition which leads to inference (logical thinking), but semiology also discusses signification and communication in non-linguistic sign systems. However, according to Barthes (1988: 179; Kurniawan, 2001, p. 52), semiology is the study of the way humanity makes sense of things. To interpret (to signify) cannot be linked to communication. Meaning means that objects not only carry information and a way of communicating, but also constitute a structured sign system. Therefore, Barthes sees significance as a complete process with an existing structure.

Signification does not only apply to language; it also applies to things that are not languages. Ultimately, Barthes regards social life as a type of significance. In other words, social life in any form is a unique sign system.

Many other semiologists adopted Barthes' perspective, resulting in a widening of the scope and subject of semiology research. Although broad, each object is considered as a structure that is understood through linguistic models. This shows how semiology generally views films, television and radio programs, advertising posters, and other forms as linguistic text. Roland Barthes, born on November 12, 1915, in Cherbourg, Normandy, France, stands as a pivotal figure in the evolution of semiotics. He is widely acknowledged as a successor to Ferdinand de Saussure, the structuralist luminary in the field of semiotics (Rahayu, 2020; Sulo et al, 2023, p. 449). Roland Barthes is known as a figure of post-structuralism because of his theory, although he did not abandon classical semiotics. The aim of semiotics is to investigate and explore human culture (Hoed, 2014: 78-79). According to Yasraf Amir Piliang (2003), a sign is not only its size and structure; they can turn into myths, human culture that is considered normal or natural as they develop and change in social life.

The idea of two-stage signification also known as "two-stage signification" became central to Barthes' attention. The meaning of denotation, connotation, and myth are several components of meaning that are interconnected in the significance of these two stages. According to Barthes, denotation is situated within the primary order of signification, whereas connotation operates at a secondary level. At this stage, the basic meaning merges with a broad range of cultural significance that arises from how the sign is used and valued in society (Reyes et al, 2025, p. 6).

E. English Tudor Architecture

The Tudor architectural style is the final development of medieval architecture in England and Wales, during the Tudor period (1485–1603) and even beyond, and also the tentative introduction of Renaissance architecture to Britain. It followed the Late Gothic Perpendicular style and, gradually, it evolved into an aesthetic more consistent with trends already in motion on the continent, evidenced by other nations already having the Northern Renaissance underway Italy, and especially France already well into its

revolution in art, architecture, and thought. A subtype of Tudor architecture is Elizabethan architecture, from about 1560 to 1600, which has continuity with the subsequent Jacobean architecture in the early Stuart period.

During the reign of King Henry VII, Tudor architecture became more prominent and established itself as a distinct style. Henry VII's reign saw the rise of the merchant class, and many commissioned grand homes and buildings in the Tudor style. The structures often featured elaborate brick and stone details, large chimneys, and steeply pitched roofs. Gothic architecture heavily influenced the style, evident in the intricate carvings and use of pointed arches in many Tudor homes and buildings of this period.

Characteristics of Tudor Architecture

a) Gothic Influence

This influence can be seen in the intricate designs that adorn the windows and doors of Tudor homes and the tall chimneys and gabled roofs that give them a distinctive appearance.

b) Half-Timbered Buildings

The half-timbered construction of Tudor homes is another defining characteristic of the style. The dark wood walls were created by filling the spaces between wooden beams with a mixture of clay and straw. The walls were usually decorated with elaborate carvings and designs, such as heraldic crests and intricate geometric patterns.

c) Steeply Pitched Roof

The roofs of Tudor homes and buildings were generally steeply pitched, with a strong emphasis on height and verticality. This design helped to create a sense of grandeur and height while providing ample space for the large chimneys and fireplaces.

d) Intricate Brick and Stone Details

The use of brick and stone was common in Tudor homes and buildings and was often used to create intricate patterns and designs. These designs are seen as carved stone and brick fireplaces, intricate chimneys, and elaborate brickwork around windows and doors.

e) Oriel Windows

Oriel windows are long and narrow and project out from the walls of the building, often supported by brackets or corbels. They added extra light and space to the Tudor-style home and also helped to improve elegance.

The Tudor period in England gradually ended in 1603, with the death of

Queen Elizabeth I and the ascent of King James I of England to the throne. During this time, the focus of architectural design shifted away from the Tudor style homes and toward the Baroque architectural style, which was popular in continental Europe and favored by the Stuart monarchs who ruled England and Scotland during the tumultuous period from 1603 until 1714.

F. Datu Luwu Palopo Palace

1. History of Datu Luwu Palopo Palace

Datu Luwu Palace or Langkanae Luwu Palace was built in 1920 and is located on Jalan Landau No. 18, Batupasi, Palopo City, South Sulawesi. This museum is one of the historical places in Palopo City. Previously, the museum was a king's palace that was burned down by Dutch colonial troops during the colonial period. The Luwu royal palace was built in the 1920s by a Dutch architect named Obserter Nouble with a European architectural style. The Luwu Royal Palace is located on Jalan Tenri Padang Palopo, South Sulawesi Province, which contains historical objects from the Luwu Kingdom that were once used by the kings of Luwu. Among them are equipment for traditional ceremonies and other heirlooms.

The current area of the Luwu Palace consists of three main buildings, namely the Batara Guru Museum or known as Salassa'e, the Luwu Palace or Langkana'e, and the Luwu people's resistance monument.

- a. **Salassa'e;** is part of the Kedatuan Palace, a place to formally entertain important royal guests based on the customs of the Kedatuan. In terms of physical appearance, this building is classified as an archaeological feature, which refers to relics that cannot be moved. Known as Salassae, this building is a remnant from the Dutch Colonial era, built on the land of the former saoraja (the previous Luwu palace with 88 supporting pillars) in 1920 AD and was used starting in 1923 AD. The establishment of the Batara Guru Museum began with the relocation of the center of the Luwu kingdom. The center of the Luwu kingdom has moved several times, starting in the Ussu area, one of the regions in East Luwu, then moving to Malangke in North Luwu, and finally, the center of the Luwu kingdom was established in the city of Palopo, where it remains today.

When the Luwu kingdom moved to Palopo City, the Dutch government destroyed the previous building and replaced it with a European-style architectural structure, which is now known as the Batara Guru Museum (Nurkidam et al., 2022, p. 27).

- b. **Langkanae**; is the royal palace (traditional house) where the king and his relatives lived, which was also destroyed by the Dutch colonial government along with Salassa'e. The Dutch rebuilt it in 1910. The interior of the Langkanae Luwu Palace Inside the palace, there are two buildings, one with a typical European architectural style and on the left is a miniature Saoraja or a house occupied by the descendants of the king (nobility). Both buildings contain several historical relics of Luwu. This typical European building is dominated by green for the doors, as well as door and window frames. The walls are painted plain white. Gold is also seen dominating the gaps between the windows. In front of it there is also a yard decorated with several flowers and a flagpole.

2. The concept of Datu Luwu Palace

The traditional house of Luwu consists of three levels arranged in a "square" shape, known as the Sulapa' Eppa' Wala Suji concept (a diamondshaped square). This concept represents the highest philosophy of the Bugis people, symbolizing the entire social-cultural structure, divided into three levels: the upper world ("Banua atas"), the middle world ("Banua 23engah"), and the lower world ("Banua bawah"). The components of these levels are as follows:

a. Roof (rakkeang)

The upper world (Botting Langi') is represented by the roof, or rakkeang, which symbolizes "the upper world" and is the dwelling place of Sangiangseri (the goddess of rice). This space was traditionally used for unmarried girls but has now been transformed into a storage area for rice.

b. Main structure (watangpola)

The middle world (ale bola) is represented by the main structure or watangpola, which refers to the "middle world." This area serves as the living space and is divided into three rooms (ellek):

- Front room (ellek risaliweng): used for receiving guests, guest sleeping quarters, and conducting traditional and family events, making it semi-public.
- Middle room (elle ritenga): serves as the sleeping area for the head of the household, spouse, and young children, and includes spaces for childbirth and meals, which are semi-private.
- Inner room (dapureng): designated for unmarried girls and elderly family members, this space is fully private. It includes a private sleeping area for the daughter, considered the safest and most secure room, as well as a kitchen area that is semi-public, with a lego-lego (additional room).

c. Underneath the house (awa bola)

The lower world (awa bola) refers to the space beneath the house, which is open and without walls. This area is used for storing farming tools, animals such as horses or buffalo, and for weaving sarongs. The windows in the Langkanae house are designed as ayung windows combined with panels and louvers. These windows are similar in shape to square doors, designed for the local climate, where it is hot during the day and cold at night. Therefore, the windows are closed at night, while still allowing air circulation through the window grills. During the day, the windows are opened to let in fresh air.

G. Conceptual Framework

Thus, researcher can use the concepts mentioned above to create concepts that are relevant to this research.

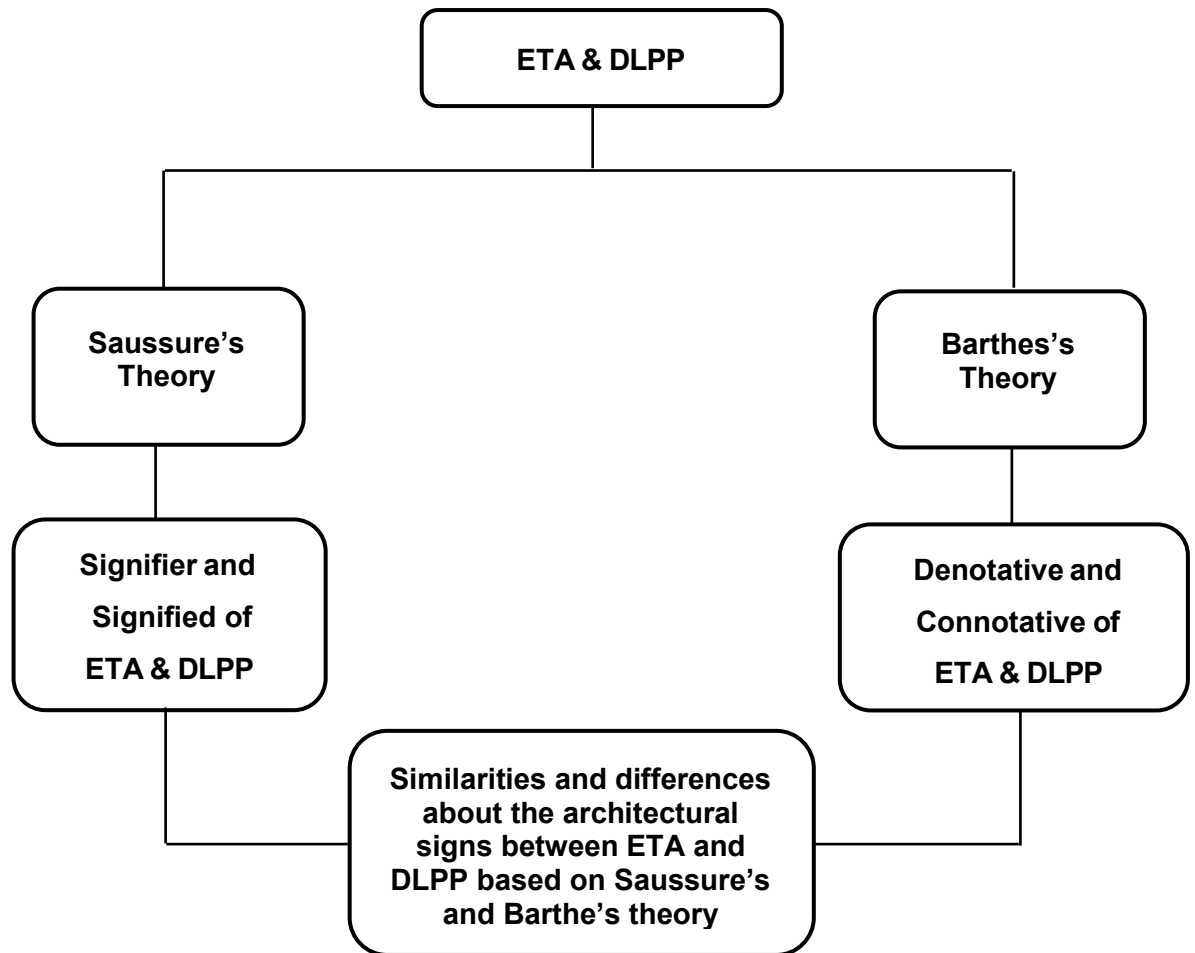


Figure 1: Conceptual Framework

This research's conceptual framework was developed to clarify the line of thought in analyzing the meaning of architectural signs in English Tudor and Datu Luwu Palopo using the semiotic theories of Saussure and Barthes. By providing a comparative analysis between two culturally and ideologically disparate architectural structures English Tudor architecture in England and Datu Luwu Palace in Palopo, Indonesia this study theoretically advances the academic subject of architectural semiotics. This study broadens the application of semiotic analysis in architectural research, specifically signs and meanings in a context where architecture serves as a vehicle for the expression of signs in symbols, culture, and ideology, by utilizing the semiotic theories of Ferdinand de Saussure and Roland Barthe. Interdisciplinary research in the domains of architecture, cultural studies, signs and their meanings, and semiotics is anticipated to benefit from this discovery, especially in terms of comprehending

how communication between the two settings and cultures conveys identity.

F. Operational Definition

The following operational definitions are given in accordance with the research topic to guarantee correctness in interpreting the variables in this study:

a. Semiotics

Semiotics is operationally defined as the systematic study of signs, examining how meaning is generated and conveyed through various forms and representations. In the context of this research, semiotics is applied as an analytical approach to explore the signs of architectural elements in the English Tudor and Datu Luwu Palopo Palaces, interpreting them as signs that embody cultural, political, and religious values through visual appearance and linguistic communication.

b. Sign Meaning

Sign meaning in this study is operationally defined as the interpretation or information obtained from the semiotic analysis of architectural elements. This refers to how the forms, structures, and carvings in architecture embody cultural, religious, linguistic, and ideological values that communicate a nation's identity.

c. English Tudor Architecture

In this study, English Tudor Architecture is operationally the building concept used in the Tudor era which began under the reign of King Henry VII when he defeated King Richard III in the Battle of Bosworth in 1485, the Tudor era is certainly located in the kingdom of England, Tudor architecture combines Renaissance and Gothic design elements, creating an elegant home appearance with a classic feel. In the research framework, this architecture serves as a case study for secondary data analysis, where architectural design and its elements are examined as signs that reflect the exterior that symbolizes wealth and luxury through semiotic interpretation.

d. Datu Luwu Palopo Palace

Datu Luwu Palopo Palace is operationally defined as a traditional Luwu building or palace located in the city of Palopo, South Sulawesi, Indonesia, which represents religious functions related to the creator, social, leadership and local cultural identity. In this study, this mosque

serves as the main field study object, where the form of architectural signs, carvings, and analyzed semiotically to reveal the meaning of signs that reflect the integration of Luwu community traditions and religious values, leadership and social levels.