

## Form, Space and Meaning of Traditional Architecture of Towani Tolotang Traditional Community Amparita Sidenreng Rappang

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### ABSTRACT

The Towani Tolotang traditional community, which has traditional Bugis houses, is known for having houses with rounded pillars malibu lenrong, many squares and does not use glass as a window ornament so that it has a distinctive shape. When observing their way of life, the belief in *Pengderreng* or *ade'* customs' greatly influenced the Towani Tolotang Indigenous Community's way of life, also affecting the Towani Tolotang Indigenous Community's view of the world or cosmo, which in turn will influence the meaning of the architecture of their house. The problem in this study is how the relationship between form, space and meaning in the Towani Tolotang traditional house and the influence of cosmology on its form and space. The purpose of this study was to identify the relationship between form, space and meaning and the influence of cosmology on the form and space of the Traditional Architecture of the Towani Tolotang Indigenous Community by using descriptive analysis. While data collection was done by interview and photo methods. The results of this study show that there are differences between the Uwwata, uwak and to sama houses, the Uwwata house is bigger than the uwwa house, has a tapping makampar and is on the watang pola. Main body of the house and Bola is not there or the house next door does not have a chair and table in the living room like the Bugis house in general, the watang pola and the siwali bola unite. The Outer Tapping is a place to receive guests who convey good news, while guests who go straight inside and sit on the inner tapping mean they are delivering sad news. Uwak has a long tapping on the body of the house while the house for to sama, some has tapping and some doesn't have tapping, short tapping is on the body of the house and has a living room in terms of the meaning of Towani Tolotang Architecture which still maintains its customs and sacred rituals Mappenre nanre, tudang sipulung, massarapo and Attorioloang led by Uwatta and Uwak.

**Keywords:** towani tolotong; form of meaning; function; traditional; architecture.

### INTRODUCTION

Various studies on traditional architecture in the archipelago have found the influences of culture, beliefs, cosmology and mythology on architecture. These non-physical influences give meaning to the architecture, including form and space. Each region has its own cultures and beliefs so that the meaning of architecture in a place is unique and special. The Towani Tolotang traditional community, which has traditional Bugis houses, is known for having houses with round and square poles so that they have a distinctive shape. When observing their way of life, belief of *Pengderreng* or *ade'* strongly influenced the way of life of the Towani Tolotang community's way of life. *Pengderreng* or *ade'* it also influences the Towani Tolotang Indigenous Community's view of the world or the cosmos which in turn will affect the meaning of the architecture of the house they live in. Therefore, identifying the relationship between space and form and the influence of cosmology on form and space needs to be studied further. Understanding the relationship between form, space and meaning in the traditional Towani tolotong traditional architecture will enrich knowledge of traditional architecture in the archipelago. The problem in this study is how the relationship between space and form in traditional Towani Tolotang houses and the influence of cosmology on form and space. For this reason, the purpose of this study is to identify the relationship between form, space and cosmological influences on form and space.

## Form

In architecture, form is quite important. It is the final output that can be seen by the users of the building. Form is the result of certain configurations of surfaces and edges (Ching, 2007). Form can also be recognized because they have visual characteristics, namely:

Form, is the result of a certain configuration of the surface and the sides of the shape.

The dimensions of a shape are length, width and height. This dimension determines its proportions, while its scale is determined by the ratio of its size relative to the shapes around it.

Color, is the style, intensity and tone on the surface of a form. Color is also the most striking attribute that distinguishes a form from its environment. Texture is the surface character of a form. Texture affects how we feel when we touch it, as well as when the quality of light reflecting off the surface of the shape.

Position, the relative location of a form to an environment or visual field. Orientation, the relative position of a shape to the ground plane, the direction of the compass or to the view of someone who sees it. Visual inertia, is the degree of concentration and stability of a form.

## Meaning

Meaning is intersubjective because it is developed individually, but it is shared, accepted and approved by society. To comprehensively interpret the meanings that are interwoven in various broad and complex networks of social relations, Geertz suggests taking the a two-way *hermeneutics* path that includes the exposure of certain symbolic forms as defined expressions, as well as the contextualization of these forms in the overall structure of meaning which is part of it and in the sense in which they are defined. Thus, a system of meaning becomes an integrated cultural background for the phenomena described (Santosa, 2019). Art is a sensory phenomenon that supports implicit meaning, the meaning of art and culture cannot be separated from its symbolic form even though theoretically it is separate from it.

## Overview of Traditional Houses of the Towani Tolotang Indigenous Community History of Tolotang Towani

Tolotang adherents were expelled from their homeland in the Wani, Wajo, area. Efforts to find new regions that would accept him faltered because when they were driven away there was a split between them. A group of people led by I Goliga, who finally arrived in Bacukiki region of Parepare. And another group is under the authority of I Pabbere in Amparita, Sidenreng Rappang. Thanks to the Agreement between *Adek Mappura Onrona Sidenreng* with La Patiroi, the ruler of Sidenreng Rappang at that time, Tolotang adherents were able to settle in Amparita until now. The term Towani was then pinned because they came from an area called Wani in Wajo Regency. *Towani* like the people of Wani. While *Tolotang* means people from the south, because the Wani region is to the south of Amparita. Tolotang adherents have several obligations and rituals (*Molalaleng*) that they must carry out. Like adherents of other local religions in the archipelago, they are obliged to maintain the balance and preservation of nature. It is strictly forbidden to destroy nature or kill animals without cause. The rituals that they must perform include, *Mappeanre Inanre*, which is the offering of offerings to the House of *Uwatta* and *uwwak*; *Tudang Sipulung ritual*, which is sitting together to perform a ritual at a certain time, to ask for safety from the Gods; And *Sipulung*, which is gathering once a year to carry out rituals at the grave of I Pabbere in *Perinyameng*. These rituals are usually carried out after harvesting rainfed rice fields. (Andi Nirwana, 2018).

## Tolotang Towani Culture

*Ade'* or *Pakkiadereng* is the value system that is the basis for managing their relationships, both with fellow human beings, with social institutions, as well as with the natural surroundings (Rahim, 1992). Exploring the story of Tomanurung has revealed a number of values that initiated the formation of the culture of the Towani Tolotang people. Of these values, the main ones are: *Alempureng* (honesty), *Asitinajang* (propriety), *Aggtengeng* (firmness), *Amaccang*(scholarship), *Rese* (effort), *Siri'* (self-esteem, shame).

### Concept of Cosmological meaning of the Towani Tolotang Indigenous Community

In the view of Bugis cosmology of the Towani Tolotang indigenous community, house is a microcosmos which is a replica of the macrocosm which consists of three stacks, namely *Boting Langi* (upper world), *Ale Kawa* (Middle World), and *Buri Liung* (The Underworld) (Palemmui, 2006). The three levels of the world are reflected in the shape of the Towani Tolotang customary community house which consists of 3 tiers, namely 1) *Rakkeang*, the upper room which is located under the roof, reflects *Boting Langi* (Upper World), 2) *Watang Pola* (body of the house) living space reflects *Ale Kawa* (Middle World) and 3) *Awa Bola* (under the house) reflects *Buri liung* (Underworld). These three parts are centered on *Posi Bola* (navel of the house), a pillar called *Aliri Posi* (*Aliri* = pole, *Posi*= navel) which is considered a sacred part of the house.

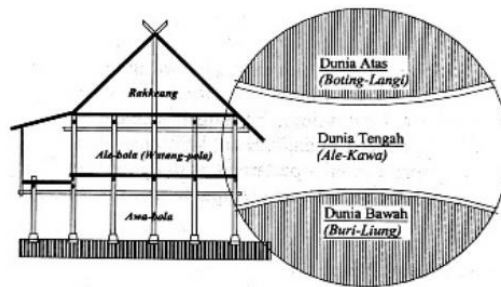


Figure 1. Reflections of the Microcosmos

*Rakkeang* is the room above the body of the house, which is formed by the slope of the roof. Used for storing rice, and other agricultural products. According to *La Galigo Lontara*, pada is *sangiang-Serri* incarnation of *we Oddang Riu* daughter *Batara Guru* (Ambo Enre, 2003).

*Ale Bola* or *Watang Pola* is a living space as a symbol *ale kawa* (middle world) where humans live. *Watang pola* serves as a place to carry out activities of daily household life. Such as eating, sleeping, receiving guests, family events, parties and so on.

*Awa bola* under the house, namely the space under the body of the house as a symbol of *buri liung* (underworld). *Awa bola* has a dirt floor with no walls, serves as a place to raise livestock such as horses, buffaloes, goats, ducks, chickens, and a place to store agricultural tools, or a place to weave sarongs and a place for jokes or a place for children to play.

### Bugis Towani Tolotang Sidenreng Rappang architecture

Bugis-Makassar traditional architecture starts from an ontological view of life, a universal understanding of universe. The philosophy of life of the traditional Bugis Makassar community, called *Sulapa Appa*, shows efforts to improve oneself. This philosophy states that all aspects of human life are only perfect if they are rectangular in shape. Philosophy that originates from myths, the origins of human events which are believed to consist of four elements, namely: earth, water, fire, and wind. (Afifah Harisah 2017). This traditional Bugis house building also contains the value of the unity of family life, namely the unity of husband and wife life in a household. For the Bugis, a house is considered perfect if it has two main pillars, namely the *posi bola* and the *pakka* pillars. The *posi bola* pole symbolizes the woman (housewife) who is in charge of storing and managing all the income earned by her husband, as well as maintaining family harmony. Meanwhile, the *pakka* pole as the support for the ladder symbolizes the man (head of the household) who is in charge of taking on family responsibilities, namely earning a living. Therefore, if the head of the household wants to bring household goods into the house, he has to go through the front stairs (Tato, 2015).

### Form and function patterns

The plan of the house is rectangular, the short side is the front of the house, the shape of the house has three main parts, namely a) *Ale Bola* or *watang pola*, b) *Rakkeang*, and c) *Awa bola* (Palemmui, 2006).

*Ale Bola* or *watang pola*

*Ale Bola* or *watang pola* is a rectangular body of the houses. Serves as a residence, where all activities of daily household life take place, such as cooking, eating, sleeping, giving birth, marriage and death. 2). *Watang bola* divided into three main areas called *latte* or *lontang* which is the space that occurs by the distance between the rows of poles from the front to the back ie (a). *Lontang Saliweng*; (b). *Lontang tengnga*, (c). *Lontang Laleng*. A house consisting of only two segments is called a two-lontang bola only *lontang saliweng* and *lontang rilaleng*.

(a). *Lontang Saliweng* means outer room or front room. *Lontang saliweng* functions as a living room, guest bed, holding meetings, storing rice seeds, and laying the bodies before burial as well as for traditional and family events.

(b). *Lontang Tengnga* means that the living room functions as a bed for the head of the household, his wife and immature children, a place for mothers to give birth, as well as a family dining room.

(c). *Lontang Laleng* meaning that space is also commonly called *sonrong*. *Lontang Laleng* serves as a bedroom for girls and parents (grandparents). This room is the safest room protected from interference or attacks.

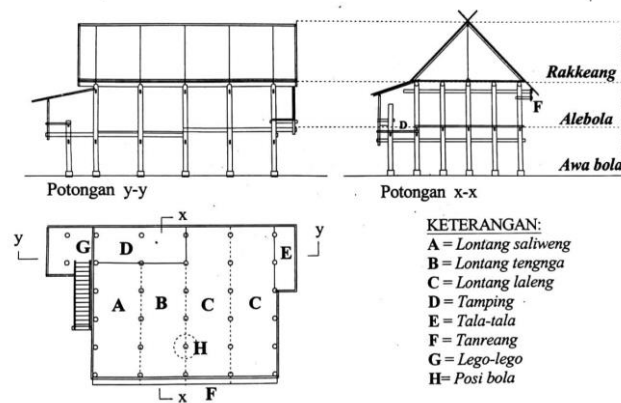
The other parts of the house are (1).*Lego-lego*, (2).*Tamping*, (3).*Sonrong*, (4).*Tala-tala*, (5).*Tanrengan*, and (6).*Dapureng*.

### 3). *Rakkeang*

*Rakkeang* is the room above the body of the house which functions as a storage area for supplies, rice, other agricultural products and heirlooms. In the past, *rakkeang* also serves as a place for girls to weave cloth dan sarong.

### 4). *Awa bola*

*Awa bola* is a column house, with a dirt floor and no walls. *Awa bola* serves as a place to store agricultural tools such as *rakkala*, *ajoa*, and *salaga* or a place to weave cloth, a place to joke, and play for children.



**Figure 2.** Plans and sections of Bugis houses

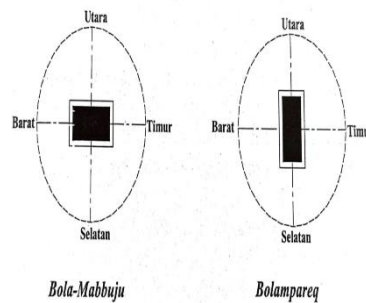
## Towani Tolotang Community's Settlement Pattern

The majority of Towani Tolotang people are Bugis, in the formation of their settlements following the formation of Bugis community settlements. However, the shape and appearance of the house is very influential with their social status, namely as customary holders of *Uwatta'*, *Uwwa'* with ordinary residents. The settlement pattern in the study location is a grid settlement pattern like most other traditional settlements. The placement of this traditional house is located close to the main road. This condition facilitates accessibility for people outside Amparita who want to see customary areas as a tourist attraction. Amparita Village has two settlements, namely the Towani Tolotang customary community settlement and the ordinary Bugis community who are Muslims. As for the distribution of settlements, the Towani Tolotang Community is located not far from the main road, the settlements can be found in the front of the sub-district area, while the Bugis settlements are usually located inside of the Amparita Village area.

Each residential area has several special spaces that have certain characteristics and a certain atmosphere that is meaningful to their environment. In the Towani Tolotang residential area there are several distinct characteristics, for example:

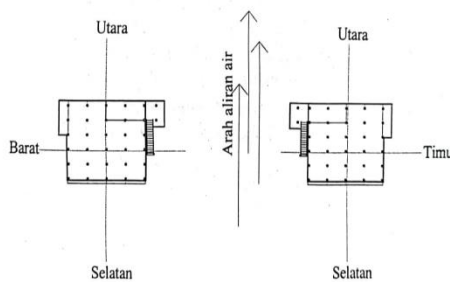
**House Orientation In general,**

the orientation of the location of the Towani Tolotang House is divided into two types, namely *Bola Mabbuju* (*Mabbuju*=longitudinal) which is the body of the house elongated in the East-West direction and *Bola Mpareq* (*Mpareq* = transverse) which is the body of the house extends in the North-South direction



**Figure 3.** The orientation of the house

*Bola Mabbuju* has two alternative facing directions, ie the house faces east or west.



**Figure 4.** Place alternative

*Bola Mabbuju*

**House dimensions**

The dimensions of the the height, length and width of the house are based on the size of the body parts of the house owner (husband and wife). For example, the height of the house column is equal to the husband's height plus the multiple of the length of the *sikku* (*cubits*), the height of the wall of the house is equal to the wife's height plus the multiple of the length of the cubits, the length of the house is a multiple of the husband's *reppa* (Long fathoms), the width of the house is a multiple of wife's *reppa*. Thus, the proportions of the shape of the house are a reflection of the combination of the physical dimensions of the husband and wife who own the house. Therefore, the house for the Bugis people in general, Towani Tolotang in particular, is not just a residential building, but also a reflection of the identity of the home owner.

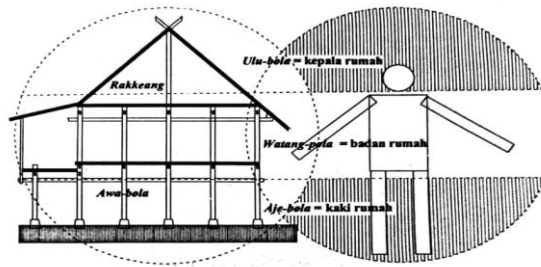


Figure 5. Reflection of Human Being

**House Materials and Elements**

- 1). Roof, Traditional roof covering materials are palm fibers, bamboo (*Tettak Awo*), nipa and weeds, while new materials use corrugated zinc, shingles and tiles
- 2). Floors, floor materials are usually made of bamboo or planks. Floors made of bamboo are called *salima*, flooring from boards is called *katabang*
- 3) Walls, wall materials made of wood called *renring pepeng*. Traditional walls of bamboo is called *renring awwo tettak*, the frame is made of round bamboo sticks and the wall material is made of bamboo which is finely *dittetak* so that it becomes wide.
- 4). Stairs, made of wood consists of indo addeng, ana addeng, accucureng.

**RESEARCH METHODS**

**Types of research**

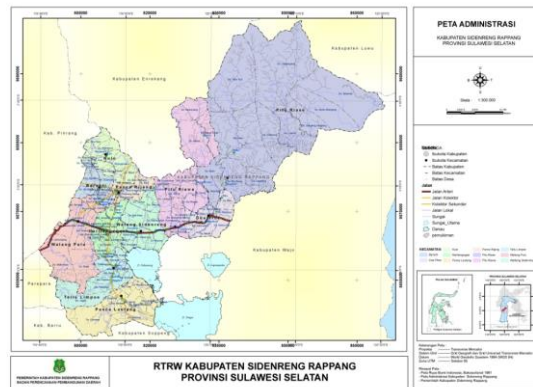
In accordance with the research objective, namely to identify the relationship between form, space and architectural meaning of the Towani Tolotang indigenous community, the approach taken was an analytical descriptive research method with direct observation techniques, namely the object under study was visited and seen in its natural state. Descriptive research method is a method that seeks to describe and interpret the object under study in accordance with the conditions as they are (Best, 1982). Qualitative descriptive research is a type of research with a phenomenological perspective that focuses on research activities in the form of decomposition and understanding of the observed social symptoms. Understanding is not only from the researcher's point of view but an understanding of the symptoms and facts observed from the point of view of the subject being studied (Hardani, et al. 2020).

Table 1. Preparation of the selection of methods, paradigms and types of research

Types of research	Research paradigm	Data collection techniques
Qualitative	Phenomenology	Observations, interviews, and documentation (triangulation/combination)

**Location, Topography, Climate and Natural Conditions**

Sidenrang Rappang Regency with the capital city of Pangkajene as one of the regencies in South Sulawesi, located 183 km to the north of Makassar (the capital city of South Sulawesi province) with an area of 1,883.25 km<sup>2</sup>, which administratively consists of 11 Districts and 105 Villages/Kelurahan,



**Figure 6** Administrative Map Sidenreng Rappang Regency Source: Sidrap R&D 2022

**Research time**

The time of the research is the time the research was conducted or when this research takes place. The research was carried out in July - August 2022 with details of the research phase divided into two stages, namely the preparation stage and the research implementation stage as follows:

Preparation phase

Implementation Level

**Table 2.** Research time plan

<b>Data Collection &amp; Research</b>	<b>Time</b>	<b>Duration</b>
Observations, interviews, and Documentation	Morning	08.00-12.00
	Afternoon	14.00-15.30

**Research Stages**

This research is planned to be conducted in four stages. The first stage is a literature study/literature research, namely data collection/literature review which includes methodology, theories related to the relationship between space and, as well as aspects that influence it, regarding Towani Tolotang traditional architecture, compiling criteria to analyze the relationship between form and space and relation to the influence of cosmology and mythology on the form and space. The second stage was field research, namely initial observation to determine the sample, collecting primary data through interviews, taking pictures (photos, sketch plans, building shapes, and the outer space/physical environment of the village). The third stage is compiling the results, analyzing, and conducting discussions. Then the last stage is to make conclusions and suggestions.

**Sampling Technique**

The method of determining observed cases or commonly known as the sampling technique. The sampling technique is taken based on strata/social layers or is called stratified sampling. After taking stratified sampling, purposive sampling was carried out. Purposive sampling to determine research samples with certain criteria with the aim that the data obtained will be more representative. Determination of the object in this study through the consideration of several criteria. Sampling was carried out according to strata (Stratified Sampling) is a way of taking samples by taking into account the strata (levels) in the population, which are classified into 2 (two) categories, namely (1) Uwwata house samples, (2) Uwwak (3) To sama This category is carried out by looking at the differences in physical characteristics between the houses of Uwwata, Uwak and ordinary people. In this study,

based on the results of field scanning, the researcher took 9 (nine) samples with details of 3 (three) each representing sub-populations because they fit several criteria, namely:

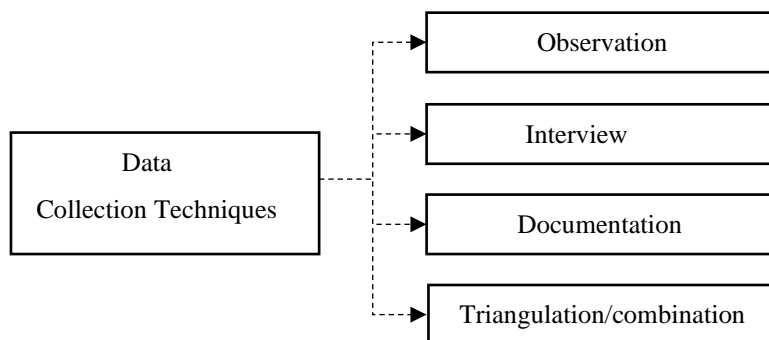
**Table 3.** Sampling Criteria

No	Sampling Criteria
1	Sample Location 1. Amparita Village 2. Pamantingan Village, 3. Dusun Perinyameng
2	Sampling House 1. 3 Houses <i>Uwwa'ta</i> 2. 3 Houses <i>Uwwak</i> 3. 3 Houses <i>To Sama'</i> (Citizen)
3	Sample Object Criteria 1. Existence of House 2. House Color 3. House Dimensions 4. Home Position 5. Home Orientation 6. Materials and Elements of the House

Qualitative research is highly dependent on the source of information and how to obtain the information. Sources of information as research subjects are people who best understand what is being researched or people who are used to provide information about the situation and conditions of the research background (Moleong in Murdiyanto, 2020).

Data collection techniques are the most strategic steps in research because the main purpose of research is to obtain data.

Without knowing data collection techniques, researchers will not get data that meets the established data standards (Sugiyono, 2013). According to Hardani, et al (2020), when viewed from the point of view of data collection methods or techniques, data collection techniques can be carried out through observation, interviews, documentation, and combination/triangulation (Figure 7).



**Figure 7.** Various collection techniques data Source: Sugiyono (2013)

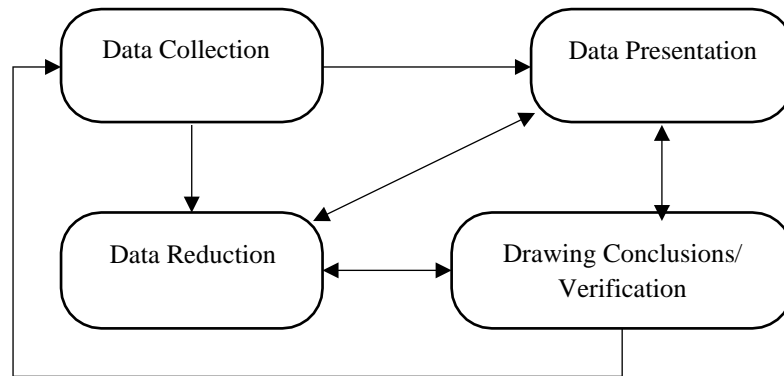
**Data analysis**

Data analysis is the process of organizing and sorting data into patterns, categories and basic descriptive units so that themes can be found and working hypotheses can be formulated as suggested by the data. Qualitative data analysis relates to data in the form of words or sentences



resulting from the research object and relates to the events surrounding an object of research (Siyoto, 2015).

The process of data analysis after data collection is carried out, then anticipatory is carried out before carrying out data reduction. The data analysis model used is an interactive model, where Hardani, et al. (2020) states that in an interactive model the process of data reduction and data presentation pays attention to the results of the data collected, then in the process of drawing conclusions and verification (Figure 8).



**Figure 8.** Components of interactive model data analysis Source: Miles and Huberman in Hardani, et al. (2020)

## RESEARCH RESULTS AND DISCUSSION

The *Towani Tolotang* community is one of the groups of people who still uphold the traditions passed down by their ancestors from generation to generation since hundreds of years ago.

One of the many unique cultures in the *Towani Tolotang* community is seen in the traditional house occupied by the leader of his people called *Uwata'*. The *Uwata'* are selected based on their status in customary system as they are descendants of the previous *Uwa'*, have the courage to act, be honest, fair, wise and authoritative, and be elected based on the decision of the customary assembly.

The social structure of the *Towani tolotang* consists of several levels

*Uwatta* are several people who are appointed to become *uwatta* who have pure blood and are appointed directly by *puang sewwae* according to the agreement of the customary elders. *Uwatta* is the supreme authority on decision holder and all implementation activities of *pakkiadereng* socio-economy and culture.

*Uwwa* are some of the *Uwatta's* Relatives or people appointed by *uwwatta* who manage the course of the *pakkiadereng* and *Attorioloang* rituals.

*To Sama* or ordinary people perform *Pakkiadereng* and *Attorioloang*.

The architectural form of the *Towani Tolotang traditional house* is almost the same as the Bugis traditional house in general, in the form of a stilt house but still has its own differences and uniqueness. At a glance, the traditional house of *Towani Tolotang* with the Bugis Sidrap house in particular have several differences including in the shape of the pillars, the pillars of the community's traditional house of *Towani Tolotang* has a round shape while the house of the Bugis community is square. Then at the traditional house of *Towani Tolotang* do not use glass on windows, and in traditional houses of *Towani Tolotang* can be found *the siwali* or an additional house on the side of the main house (*watang pola*). In this study, the researchers took 9 samples, 3 samples of *Uwwata* houses, 3 samples of *Uwwak* houses and 3 samples of *To sama* houses or ordinary people. Three samples of *uwwata* house were *uwwata wa' jappi* house, *uwwata wa mangkunrai* house, and *uwwata wa galung* house. While the *Uwwak* house took 3 samples of the *Uwwa Wali* house, the *Uwwak Sikki* house, and the *Uwwak Rukiah* house, while the *To sama* house took 3 samples of the *Indo Tang* house, the *La Sahabu* house and the *Ambo Sakka* house.



**Figure 9.** Research Locations Uwwata Wa Jappi House

Based on observations at the research location, there are 3 *Uwwatta'* who are willing to be interviewed and provide information about traditional houses of *Towani Tolotang*, then used as a sample to obtain the form, function and meaning of traditional houses *Towani Tolotang*.

### Rumah uwata wa' Jappi

*Uwata'wa'Jappi* is one of the traditional leaders of the *Towani Tolotang* community. *Uwata'wa'Jappi* traditional house has a shape like a Bugis house in general, which is a stilt house made of wood or bamboo *tettaq awo Uwata'* house is one of those houses that *nenreki narre*, *mappenre nanre*, and *tudang sipulung* traditional activities was held. According to the traditions and beliefs of the *Towani Tolotang* community, the traditional house occupied by *Uwata'* was built together by the community, starting from the provision of building materials to the process of building houses, everything is done in mutual cooperation. This is done to maintain togetherness and unity among people which has been the main advice from their ancestors. *Uwata'* also explain that the traditional house is a shared house, anyone can come to the house at any time. *Uwwata wa' Jappi*, although living in the traditional house, also has a private house behind the traditional house.

*Uwata' Wa Jappi* house faces east, then the site of the house is rectangular shape and the perimeter of the house is bordered by a bamboo fence with a height of about 1.5m. At the front of the house there is a large yard where they usually dry rice and corn. They also use it to park vehicles and as additional land when there are traditional activities or events. The back is bordered directly to his private home. The position of the house is in the western part of the site and the sides and back of the house are bordered by residents' houses and *Uwwa Jappi's* private house, while the front is bordered to the road.

The plan of the house is rectangular, the short side is the front of the house, the shape of the house has three main parts, namely a). *Ale Bola or Watang Pola*, b). *Rakkeang*, and c). *Awa bola* (palemuisima 2006). Such is the case with *Wa Jappi's uwatta* house

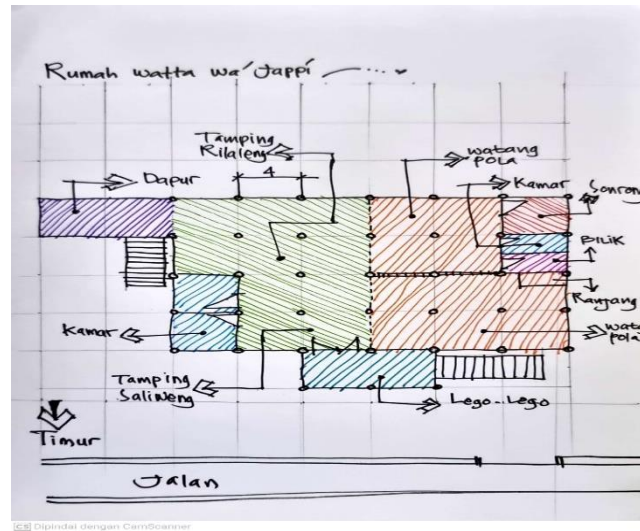


Figure 10. Sketch of Uwwata' Wa' Jappi House Plan

a). *Ale Bola* or *Watang polan* or *watang pola* and *bola siwali* house is rectangular in shape. Serves as a residence, where all activities of daily household life take place, such as cooking, eating, sleeping, giving birth, marriage and death. *Watang pola* divided into three main areas called *latte* or *lontang* which is the space that occurs by the distance between the rows of poles from the front to the back ie (1). *Lontang saliweng*; (2). *Lontang tengnga*, (3). *Lontang Laleng*. House consisting of only two segments is called a two-*lontang bola* only *lontang saliweng* and *lontang rilaleng*



Figure 11. Lontang Tengah Rumah Uwwatta wa'Jappi

(1). *Lontang Saliweng* *Lontang Saliweng* Uwwata Wa Jappi's house functions to receive guests, guests to sama or people can according to their custom sit directly in *tamping saliweng*, good news is usually delivered in *tamping saliweng*

(2). *Lontang Tenngga*

*Lontang Tenngga* *Rumah uwwata wa Jappi* serves as a family gathering place meaning that the living room functions as a bed for the head of the household, his wife and immature children, as well as the family dining room.

(3). *Lontang Laleng*

*Lontang Laleng* called *sonrong*. *Lontang laleng* serves as a bedroom for girls and parents (grandparents). This room is the safest room protected from interference or attacks. The *uwwata wa*

Japping house has a special room which is considered sacred which is used to perform local ritual *sattorioloang* or praying to God

Other parts of the house Wa Jappi's uwatta house (a).*Lego-lego*, (b). *Tamping*, (c). *Sonrong*, (d). *Tala-tala*, (e). *Tanrengen*, and (f). *Dapureng*.

(a). *lego-lego*

*Lego-lego* on the front steps serve as a porch, a place to relax, and a place to sit for guests before entering the house.

(b). *Tamping*

*Tamping* the floor is about 35 cm lower than the *watang pola* floor. *Tamping saliweng* functions as a seat for ordinary people or followers of *uwata*. *Tamping Saliweng* is also a place for delivering good news such as births and marriages, *Tapping Rilaleng* as a place to deliver sad news and place to *massorong nanre*

(c). *Sonrong*

*Sonrong* is a girl's bedroom. *Sonrong* is also known as a girl's seclusion room or special room for soon to be married girl

(d). *Tala-tala*

*Tala-tala* is the room at the back end of the body of the house, the floor is higher than the body of the house. *Tala-tala* serves as a place to store goods and household equipment.

(e).*Tanrengeng* serves as a place to store goods (a kind of hanging cupboard).

(f). *Dapureng*

*Dapureng* is an additional building at the back that serves as a place for cooking, washing and bathing.

*Rakkeang*

*Rakkeang* the room above the body of the house where staple goods are stored,

*Awa Bola*

*C. Awa Bola* The *uwatta wa Jappi* house has a dirt floor and no walls. Serves as a place to store agricultural tools such as *rakkala*, *ajoa*, and *rebbang*



**Figure 12.** Awa Bola Rumah Wa'Jappi

### Orientation of the House

In general, the orientation of the location of the Bugis House can be divided into two types, namely *bola mabbuju* (*Mabuju*=longitudinal) which means the body of the house elongated in the East-West direction and *Bola Mpareq*(*Mpareq* = transverse) which means the body of the house elongated in the North-South direction. According to *Panrita Bola*, a good house location is *bola mabbuju* human life and nature. While orientation of *Bola mpareq* considered not in accordance with the nature of human life and the properties of nature. Human nature is like the journey of the sun, which rises from the east and then rises to its peak at noon, then gradually descends and then sets in the west. Similarly, humans are born, grow up, then grow old and finally die. House *Uwatta'*

*Wa'Jappi* headed east, then *siwali bola* of the house is to the south of the *watang bola*. Based on information from *Uwatta'*, there are no specific provisions regarding the rotation of the direction of the house, each traditional house of *Towani Tolotang* community is adjusted to the site conditions and the surrounding environment where the house was built. *Bola mabbuju* has two alternative facing directions, ie the house faces east or west.

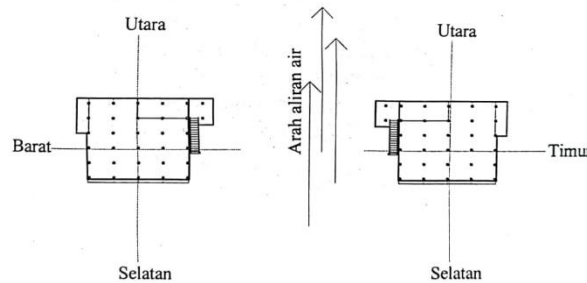


Figure 13. Alternative Location of the *Bola Mabbuju*

#### House dimensions

The dimensions of the house, the height, length and width of the house are based on the size of the body parts of the owner of the house (husband and wife). For example, the height of the house column is equal to the husband's height plus the multiple of the length of the *sikku* (cubits), the height of the wall of the house is equal to the wife's height plus the multiple of the length of the cubits, the length of the house is a multiple of *reppa* (fathoms length) the husband, the width of the house is a multiple of wife's *reppa*. Thus, the proportions of the shape of the house are a reflection of the combination of the physical dimensions of the husband and wife of the house owner. Therefore, the house for the Bugis people in general, Towani Tolotang in particular, is not just a residential building, but also a reflection of the identity of the home owner.

#### House Materials and Elements

- a). Roofs, roofing materials for the *Uwwata' Wa Jappi* house using corrugated iron.
- b). Floor, of *salima* bamboo.

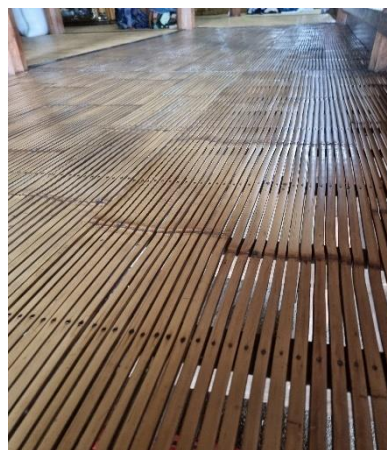


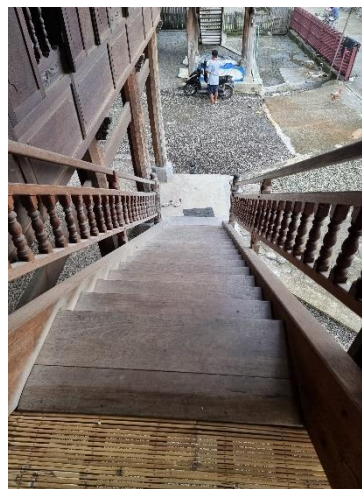
Figure 14. *Salima* floor of *Uwwata Wa Jappi* House, Source Observation 2022

- c). Walls, wall materials is made of wood called *renring pepeng*



**Figure 15.** Walls and Pillars of the uwwata Wa' Jappi House

d). Stairs, made of wood consists of *indo addeng*, *ana addeng*, and *accucuren*.,



**Figure 16.** *Indo Addeng*, there is an addition and Accurate Rumah Wa' Jappi

#### **Wa Wali's uwwa house**

*Uwua* Wali is one of the traditional leaders of the *Towani Tolotang* community who *nenriki Nanre*, home of *uwua' Wali* has a rectangular shape which is in the form of a stilt house made of wood and corrugated iron as the walls. Different from the *Uwwata* house, the *Uwua* house has smaller dimensions than the *Uwwata* house, does not have a *siwali bola* and the tamping is used for *massorong nare*

*Uwa' Wali's* house facing west, then the site of the house of *uwua wali* rectangular in shape and surrounded by a bamboo fence with a height of about 1.5m, the front of the house does not have a yard, the back is directly adjacent to the residents' houses. The position of the house is in the western part of the site and the sides and back of the house are adjacent to the residents' houses, the front is adjacent to the road.



Figure 17. Research Location Uwwa Wali's House

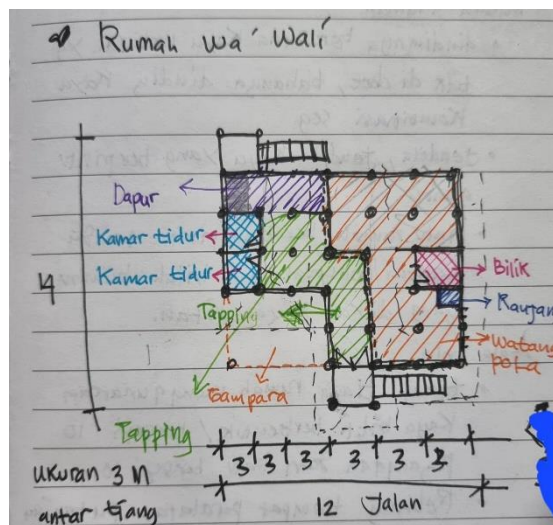


Figure 18. Uwwa Wali's house plan sketch

The plan of the house is rectangular, the short side is the front of the house, the shape of the house has three main parts, namely a). *Ale Bola* or *watang pola*, b). *Rakkeang*, and c). *Awa bola* (palemmui sima 2006). As with the uwatta Wa Jappi's house

a) *Ale Bola* or *Watang pola* house is rectangular in shape. Serves as a residence, where all activities of daily household life take place, such as cooking, eating, sleeping, giving birth, marriage and death. *Watang pola* divided into three main areas called *latte* or *lontang*, which is the space that occurs by the distance between the rows of poles from the front to the back ie (1). *Lontang saliweng*; (2). *Lontang tengnga*, (3). *Lontang Laleng*. Uwwa Wali's House has 3 *lontang*

(1). *Lontang Saliweng*, *Lontang Saliweng* Wa Jappi's uwatta house serves to receive guests,

(2). *Lontang Tenngga*

*Lontang Tenngga* serves as a family gathering place, meaning that the living room serves as a sleeping place for the head of the household, his wife and minor children, as well as the family dining room.



**Figure 19.** Lontang Tengah Rumah Uwwa Wali

(3). *Lontang Laleng*

*Lontang laleng* is called *sonrong*. *Lontang* serves as a bedroom for girls and parents (grandparents). This room is the safest room protected from interference or attacks. The uwwata wa Japping house has a special room which is considered sacred which is used to perform local ritual *sattorioloang* or praying to God.

Other parts of the house Wa Jappi's uwwata house (a). *Lego-lego*, (b). *Tamping*, (c). *Sonrong*, (d). *Tala-tala*, (e). *Tanrengen*, and (f). *Dapureng*.

(to). *lego-lego*

*Lego-lego* is a place where the back of the front stairs functions as a porch, a place to relax, and a place to sit for guests before entering the house.

(b). *Tamping*

*Tamping* the floor is about 35 cm lower than the floor pattern. *Tamping* around functions as a seat for ordinary people or followers of uwwata. *Tamping Saliweng* is also a place for delivering good news such as births and marriages, *Tapping Rilaleng* as a place to deliver sad news and place for *massorong nanre*

(c). *Sonrong*

*Sonrong* girl's bedroom. *Sonrong* Also known as a girl's seclusion room or a prospective woman

(d). *Tala-tala*

*Tala-tala* is the room at the back end of the body of the house, the floor is higher than the body of the house. *Tala-tala* serves as a place to store goods and household equipment.



**Figure 20.** Uwwa Wali's House Kitchen

(e). serves as a place to store goods (a kind of hanging cupboard).

(f). *Kitchen*

*Kitchen* an additional building at the back that serves as a place for cooking, washing and bathing.



- 2) *Rakkeang* the room above the body of the house where staple goods are stored,
- 3) *Awa bola* of Uwwa Wali's house has a dirt floor and no walls. Serves as a place to store agricultural tools such as *rakkala*, *ajoa*, and *rebbang*



Figure 21. Awa Bola Rumah uwwa Wali

### Home Orientation

In general, the orientation of the location of the Bugis House is divided into two types, *bola mabbuju* (*Mabuju*=longitudinal) means the body of the house elongated in the East-West direction and *Bola Mpareq* (*Mpareq* = transverse) means the body of the house elongated in the North-South direction. According to *Panrita Bola*, good house location is *bola mabbuju* human life and nature. While orientation *bola mpareq* considered not in accordance with the nature of human life and the properties of nature. Human nature is like the journey of the sun, which rises from the east and then rises to its peak at noon, then gradually descends and then sets in the west. Similarly, humans are born, grow up, then grow old and finally die. House of *Uwatta' Wa'Jappi* headed east, then *siwali bola* house is to the south *watang pola*. Based on information from *Uwatta'*, there are no specific provisions regarding the rotation of the direction of the house, each traditional house of *Towani Tolotang* community's adapted to the site conditions and the surrounding environment where the house was built. *She was mabbuju* has two alternative facing directions, ie the house faces east or west.

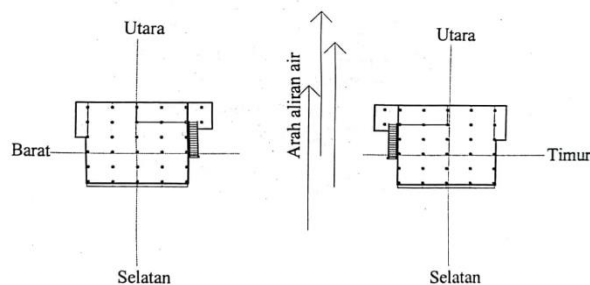


Figure 22. Place alternative *She was Mabbuju*

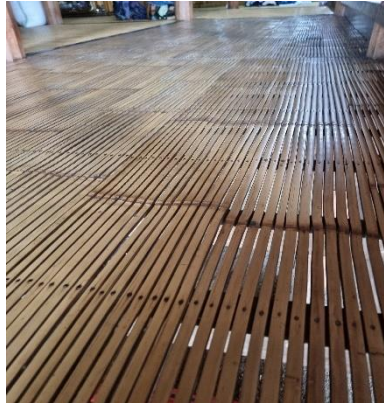
### House dimensions

The dimensions of the house, the height, length and width of the house are based on the size of the body parts of the owner of the house (husband and wife). For example, the height of the house column is equal to the husband's height plus the multiple of the length of the *sikku* (cubits), the height of the wall of the house is equal to the wife's height plus the multiple of the length of the cubits, the

length of the house is a multiple of *reppa* (Long fathoms) the husband, the width of the house is a multiple of *reppa* wife. Thus, the proportions of the shape of the house are a reflection of the combination of the physical dimensions of the husband and wife who own the house. Therefore, the house for the Bugis people in general, Towani Tolotang in particular, is not just a residential building, but also a reflection of the identity of the home owner.

#### House Materials and Elements

- a). Roofs, roofing materials for the Uwwata' Wa Jappi house using corrugated corrugated iron.
- b). Floor, of bamboosalima.



**Figure 23.** Salima floor, Uwwata Wa Jappi House, Observation Source for 2022

- c). Walls, wall material made of woodrenring *pegpedang zinc wavy*.



**Figure 24.** Walls and Pillars of the uwwata Wa' Jappi House

- d). Stairs, made of wood consists of *findo addeng*, *there is an addition*, and *battery hours*.



**Figure 25.** *Indo Addeng, there is an addition and Accurate Rumah Wa' Jappi*

## CONCLUSION

The form and architectural meaning of the *Towani Tolotang* customary community is in accordance with its function in the form of stilt houses in general, Bugis houses. The striking difference between the *uwwata* houses, *uwwa* houses and to sama' houses is the tapping in their homes. The *Uwwatta* house has *makkampara tapping* and *bola siwali* that still adheres to the ancestral traditions of *ma'kiade* and *ma'Torioloang* where the traditional house is still traditional and has not been touched by modernization, while the *uwwa* house has long tapping which means tapping in front of the place where good news is received, such as marriage and birth. While tapping on the inside of the place to receive news of death, grief and other misfortunes. The *Tolotang* community who live in Amparita, Sidenreng Rappang Regency, are unique. Traditions and classic culture that are continuously maintained make them appear as they are. They have inherited and maintained the *ade' Pakiaderreng* and *Attorioloang* culture and beliefs that came from their ancestors. The long journey of time proves that their community is able to exist and survive all challenges and cultural penetration that surrounds them from all directions. The ability to maintain culture and tradition has made the *Towani Tolotang* people known as indigenous peoples who must be preserved both in terms of culture and traditions. The presence of this community is also part of the diversity of culture and society in South Sulawesi.

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