

DR. MITHEN, M.T. UNM <mithen@unm.ac.id>

kepada salvatore.lorusso

Dear Manager Publication of the journal Conservation Science in Cultural Heritage

After opening the Conservation Science in Cultural Heritage Journal web site, I am interested in sending my article, hoping that it can be accepted for publication in your Journal.

thanks.

Greetings,

Mithen Lullulangi

Salvatore Lorusso

03.18 (4 jam
yang lalu)

Dear Dr.Mithen,

I believe that your collaborative work is of interest, especially as it highlights aspects of identity connected to the ancestral customs of ancient populations and their traditional houses located in the Pitu Ulunna Salu region. It would however be appropriate, for a qualitative analysis and description of the function of "andiriposi" in the houses, if there were some characteristic images, in high resolution and in color, which could represent a tangible visual testimony, responding to the three functions described in the work: structural, of adaptation, practical.

Furthermore, it is essential to revise the work in its drafting and formatting, faithfully following the Author Guidelines which you will find on the Journal website on the right-hand side of the homepage (<https://conservation-science.unibo.it/>).

In particular, pay attention to putting in the correct sequence, the various parts that make up the work: font, names of Authors, placing the corresponding Author and e-mail at the foot of the first page, Institutions, spaces, paragraphs, figures, tables and captions, notes, written references as established, authors' biographical notes (missing), summary.

As an example you may consult No.19 (2019) of the Journal which has recently been published online.

After sending the corrected work, it will undergo a first evaluation. If the outcome is positive, you will be informed about payment of the APC (Author Processing Charge) to the Publisher, and of which you will also inform me.

Best wishes

Salvatore Lorusso

Editor-in-Chief

DR. MITHEN, M.T. UNM <mithen@unm.ac.id>

Min, 7 Jun 21.58 (2 hari
yang lalu)

kepada Salvatore

Dear: Salvatore Lorusso
Editor-in-Chief of Conservation Science in Culture Heritage Journal

Thank you for the email, and for instructions to revise my writing. After seeing an example of an article published in the Journal of Conservation Science in Culture Heritage, the 2019 Edition I tried to revise my writing and adjust it to the published article and include a few points based on what you wrote in the email. Now, I send the article back to you, hoping that it is suitable and can be accepted for publication in your journal. I am waiting for positive information from you as soon as possible.

Greetings,

Mithen Lullulangi

Salvatore Lorusso

14.03 (3 jam
yang lalu)

kepada saya

Dear Dr. Mithen,

Thank you for revising your paper. There remain just one or two points:

- improve definition of Figures 1, 2 and 3;
- Figure 7 needs to be lighter; the image is too dark to distinguish the 'andiriposi' among the other pillars. Perhaps it would also help if the 'andiriposi' were indicated: maybe with an arrow or highlighting, as you deem fit;
- improve the layout of the References as indicated in the Author Guidelines.

After you have made this final correction, I will inform you about sending the APC to the publisher with confirmation in copy to me.

Best wishes
Salvatore Lorusso
Editor-in-Chief

DR. MITHEN, M.T. UNM

19.19 (5 menit
yang lalu)

kepada Salvatore

Dear: Salvatore Lorusso
Editor-in-Chief of Conservation Science in Culture Heritage Journal

Thank you for the email, which told me a few things I needed to improve about my article entitled: ANDIRIPOSI 'FUNCTION IN TRADITIONAL HOUSES AT THE ULUNNA SALU PITU, MAMASA REGENCY. I have tried to improve according to your instructions, hopefully it is eligible to be accepted and can be published in your journal. (Revised article attached).

Greetings,

Mithen Lullulangi

DR. MITHEN, M.T. UNM <mithen@unm.ac.id>

Sel, 16 Jun 19.37 (23
jam yang lalu)

kepada Salvatore

Dear: Salvatore Lorusso
Editor-in-Chief of Conservation Science in Culture Heritage Journal

I have been waiting for an e-mail from you for a long time, about my article, is it eligible to be published in your journal after I make the corrections as submitted? I am waiting for your information. thanks.

Greetings,

Mithen Lullulangi



Salvatore Lorusso

13.51 (5 jam
yang lalu)

Dear Dr. Mithen Lullulangi,

Thank you for your e-mail.

Your paper will continue the review process once you receive information on how to proceed in paying the APC to the publisher, and once I have received confirmation of this from you. We are currently working on this aspect and will inform you shortly.

Best wishes

Salvatore Lorusso

Editor-in-Chief

DR. MITHEN, M.T. UNM

19.19 (1 menit
yang lalu)

kepada Salvatore

Dear: Salvatore Lorusso

Editor-in-Chief f Conservation Science in Culture Heritage Journal

Thank you for the email. Regarding APC, we are ready to pay if our articles are accepted. Hopefully the APC is not too expensive and we can afford it. Then the method of payment, there are two alternatives we can do, namely through bank transfer or through Western Union. Sorry we can't pay via Paypal because my credit card is being blocked because of being hit by a cyber a few months ago.

Greetings,

Mithen Lullulangi

DR. MITHEN, M.T. UNM <mithen@unm.ac.id>

4 Jul 2020 11.45 (5 hari
yang lalu)

kepada Salvatore

Dear: Salvatore Lorusso
Editor-in-Chief

How are things about my article? Is there good information that can be conveyed? thanks.

Greetings
Mithen Lullulangi

Salvatore Lorusso

7 Jul 2020 15.34 (2
hari yang lalu)

Dear Dr. Mithen Lullulangi,

Things are only now beginning to return to normal as regards editorial processes after the long period of lockdown.

As mentioned before, you will shortly receive a communication regarding your article and details on payment of the APC.

Best wishes

Salvatore Lorusso

Dear: Salvatore Lorusso

Thank you for the email. I also hope that everything can go back to normal, and I remain patient waiting for further communication.

Greetings,

Mithen Lullulangi

paper submission Conservation Science in Cultural Heritage

Salvatore Lorusso

01.36 (9 jam
yang lalu)

Dear Dr. Mithen Lullulangi,

Your paper, *ANDIRIPOSİ' FUNCTION IN TRADITIONAL HOUSES AT PITU ULUNNA SALU, MAMASA REGENCY, INDONESIA*, has been evaluated positively by the Qualified Reviewers and can therefore be accepted for publication in N.20(2020) of the Journal *Conservation Science in Cultural Heritage*.

To proceed, you now have to pay the APC (Author Publishing Charge) to the publisher. The APC is 300 euros + VAT4% = 312.00 euros total, and has to be paid directly to the new Publisher - L'Erma di Bretschneider - as indicated below.

Please note that payment of the APC will go towards editorial processing and printing of the scientific publication, including text, color figures, diagrams, tables, etc. and will allow the Author to receive one print copy of the Journal issue with their paper.

Once I have received confirmation of payment of the APC from you (please provide receipt), the text will be commented and the English corrected, if necessary. The paper will then be returned to you for revision. However, only when all the necessary corrections and clarifications have been made as indicated, will the paper be accepted for publication.

Payment via bank transfer to:

L'Erma di Bretschneider Publisher
Via Marianna Dionigi 57
00193 Rome, Italy

Bank details

DEUTSCHE BANK
IBAN IT 47 T031 0403 2030 0000 0822 633
BIC SWIFT DEUTITM1584

Payment via Paypal:

Please find below the e-mail address in order to proceed with payment of APC 300.00 euros + VAT 4% = 312.00 euros total

E-mail address: lerma@lerma.it

N.B. For **payment via bank transfer or Paypal** please provide personal details for invoicing (**full name and e-mail address**, place and date of birth, tax number if resident in Italy, **address where resident and delivery address** for Journal) and state reason: contribution print issue N.20-2020 of *Conservation Science in Cultural Heritage*.
Thank you.

Best wishes
Salvatore Lorusso
Editor-in-Chief

DR. MITHEN, M.T. UNM <mithen@unm.ac.id>

09.49 (53 menit
yang lalu)

Dear: Dear: Salvatore Lorusso

I would like to thank you for the email you sent, which provided positive information if our article was received for publication in your journal. Regarding APC payment of 312,00 euros, please give me time to consult with the coauthors. Hopefully in the near future we can pay it. But in the midst of the Covid 19 Pandemic, we have difficulty because of limited activities, so that income is greatly reduced. Therefore, I submit, is there no slight discount for this APC payment? I would be very grateful if there is a little discount. Once again I say thank you, and we will try to pay as soon as possible.

Greetings,

Mithen Lullulangi

Salvatore Lorusso

17 Jul 2020 14.20 (18
jam yang lalu)

kepada saya

Dear Dr. Mithen Lullulangi,

I am sorry, but Journal regulations do not allow me to make any discount or waiver of the APC and you must therefore proceed with payment as indicated if you wish to publish.

Kind regards

Salvatore Lorusso
Editor-in-Chief

DR. MITHEN, M.T. UNM

08.40 (2 menit
yang lalu)

kepada Salvatore

Dear: Salvatore Lorusso
Editor-in-Chief

Thank you for the email reply. Well we agreed to pay the APC 300 euros plus a 12 euro tax so the total = 312 euros. And after I coordinate with the coauthors, our plan will send the payment next week, around Tuesday and at the latest Thursday. Hopefully this article will be published soon. And I also need to ask, is this included in the regular issue? Because if you enter a special issue, we will cancel it, as well as the estimated time of issue in which month? Please find out more about these two questions. thanks.

Greetings,

Mithen Lullulangi

Salvatore Lorusso

21.51 (12 menit
yang lalu)

kepada saya

Dear, Dr. Mithen Lullulangi,

I apologise for the delay in replying, however, your questions are unnecessary.

We are working on issue N.20-2020 of the Journal "Conservation Science in Cultural Heritage" which follows issue N.19-2019, N.18-2018, etc. and so it is not a 'special issue'. It refers to N.20-2020 and will therefore be published in 2020. We are also doing our best to try to cope with the pandemic situation that is affecting the whole world at the moment.

Best regards

Salvatore Lorusso

Editor-in-Chief

DR. MITHEN, M.T. UNM

11.44 (0 menit
yang lalu)

kepada Salvatore

Dear: Salvatore Lorusso
Editor-in-Chief

Regarding the payment of the APC (Author Publishing Charge) to the publisher. The APC is 300 euros + VAT4% = 312.00 euros in total, we have already transferred through a local bank here, and according to the bank we will pay into the destination account in the next 2 or 3 days. (Proof of transfer attached). We hope that this payment can be received, and please provide information if this payment has been received.

Then regarding the publication of our article, which month can you publish in your journal? We also request information about this. thanks.

Greetings,

Mithen Lullulangi

Salvatore Lorusso

01.35 (19 jam
yang lalu)

Dear Dr. Mithen Lullulangi,

In life as in research it is essential not to be "impatient" let alone "nervous", which was already evident in your previous emails!

Just like for other Authors, the reply, regarding receipt of payment, must come from the Publisher to whom you sent the APC.

Then there will be, as I have already pointed out to you, an e-mail indicating the corrections to be made to your paper - which again, like the other Authors, you will have to carry out faithfully - so that it can be published within the year,

trying to make up for the slack period caused by the pandemic.

Best wishes

Salvatore Lorusso

Editor-in-Chief

DR. MITHEN, M.T. UNM <mithen@unm.ac.id>

20.24 (24 menit
yang lalu)

kepada Salvatore

Dear: Salvatore Lorusso
Editor-in-Chief

Thanks for your email. Actually we just want to check whether the APC fee that we sent has been received or not, and this information is very important to know, and of course we will be very relieved if there is certainty that the APC fee has arrived. About the article, of course we are still ready to make revisions if it is still needed in the context of publication. Regarding the delay in publishing due to the Covid-19 Pandemic, we also understand that because our country also experienced the same thing. We pray that you and your team stay healthy so that all processes can run smoothly.

Greetings,

Mithen Lullulangi

submission Conservation Science in Cultural Heritage

Kotak Masuk



A Braida <angie_ambra@yahoo.co.uk>

Jum, 7 Agu 13.03 (11
jam yang lalu)

kepada saya, salvatore

Dear Dr. Mithen Lullulangi,

I am writing in reference to the submission of your paper "*ANDIRIPOSU' FUNCTION IN TRADITIONAL HOUSES AT PITU ULUNNA SALU, MAMASA REGENCY, INDONESIA*", to the Journal "*Conservation Science in Cultural Heritage*", issue N.20 (2020).

In returning your revised paper (please find attached), please check through corrections (grammar - red highlighting), modifications, doubts (yellow highlighting) and comments (clarification, etc. on right-hand side of text) and kindly revise as indicated. Once you have done so, please return to the above address.

Remember however that your paper may need further revision once you have returned it. Please take this into consideration as only after the necessary

corrections and clarifications have been made as indicated, will your paper be accepted for publication.

Thanking you in advance for your time, I look forward to hearing from you soon. Please confirm the correct receipt of this email and attachment.

Thank you.

Yours sincerely

Angela Mari Braid

Linguistic Advisor

ANDIRIPOSİ' FUNCTION IN TRADITIONAL HOUSES AT PITU ULUNNA SALU, MAMASA REGENCY, INDONESIA

Mithen Lullulangi

Department of Architecture, Universitas Negeri Makassar, Indonesia

Onesimus Sampeba'

Department of Civil Engineering Education, Universitas Negeri Makassar, Indonesia

Raeny Tenriola

Department of Architecture, Universitas Negeri Makassar, Indonesia

Comment [71]: Join Authors from the same department and institution together.

Keywords: Andiriposi', structure, custom, practical, function

1. Introduction

The old adage says, it's different from the bottom of the fish, different from the grass-roots. This saying seems to apply to traditional architecture in the Indonesian Archipelago. From various ethnic or ethnic groups in Indonesia, giving birth to various types of traditional architecture that are charming and have high cultural value, and are very interesting to study. Even from various sub ethnicities have different architectural characteristics or typologies. All of them enrich traditional culture and architecture in Indonesia.

On this occasion, researchers were interested in studying and examining more closely the traditional architecture in the Pitu Ulunna Salu Region (PUS), which is an area located in the middle of West Sulawesi Province, which administratively consists of seven sub-districts in Mamasa Regency which is known as ATM (Aralle,

Comment [72]: Is this old adage an Indonesian one? It is unclear so explain the meaning as it would be interesting to know for the reader.

Comment [73]: Starting the sentence with this word makes it unclear. Please clarify meaning.

Comment [74]: Starting the sentence with these words makes it unclear. Please clarify meaning.

Comment [75]: Do you mean 'for this paper'?

Tabulahan, and Mambi) in the aftermath of the birth of Law No.11 of 2002 concerning the formation of Palopo City and Mamasa Regency.

Corresponding author: mithen@unm.ac.id

In Mamasa Regency, there are differences in cultural traveling that have penetrated into this region, which also and have affected the procedures for building houses, which gave birth and have consequently given rise to different architectural models, even though in some areas they had there are certain similarities. According to Ambe 'Kapala Mangngi' (Community leader and traditional figure) who was interviewed by the author in Nosu, and was also strengthened by Buijs, explained that migration to Mamasa, occurred through three channels, namely: 1) a middle lane, which entered the territory Pana' territory, Mamasa, up to Mambi adat entered under Ambe' Pa'doran. Its distinctive feature is 'ada' sanda mata, sanda ma'pata' sibawa kamalangngisan anna gayang sa'de. That is, complete rules, from small ceremonies, to high ceremonies (*malangngi*) with signs of killing animals from the side; 2) The northern entrance enters Tabang, Tabulahan, Kalumpang, under Ambe 'Bobolangi', the characteristic is that there is a *ada' sanda rumpukan sibawa pasayoan anna gayang sa'de*. That is, some kinds of customs are agreed with the completeness, and kill animals from the side; 3) a southern route, entering the Simbuang, Pattae, Messawa, Sumarorong areas under Ambe 'Sundidi. The distinctive feature is *ada' sangkandean sangngayokan sibawa gayang kollong*. This means that adat is only one and the sign is killing animals through the esophagus.[1]

Based on these three routes, so there are some differences in implementing customs, for example slaughtering pigs. If the central and northern regions are stabbed from the side, as well as when cutting buffalo, buffalo is smeared by slitting the buffalo's neck. This applies in all areas ranging from Pa'na, Tabang, Mamasa, to the Mambi region. But specifically for the Sumarorong, Tabone, Messawa, Sepang or southern regions of Mamasa Regency, if they swallow pigs, they are stabbed at the base of their necks, and if they cutting the buffalo not by slitting the buffalo's neck, but speared from the base of the translucent neck to his heart.

From the influence of culture so that it also affects the traditional architecture in each region, so there are certain differences, both customary such as in the ways to build a house or some things, and especially architectural ornaments. Specifically the Mambi and surrounding areas which are commonly called the Pitu Ulunna Salu (PUS) region, Buijs, said: Although the old tradition is still very strong in some places in PUS, in many ways it is affected by its relationship with the coast. The shape of the houses is similar to the shape of the Mandar house and many PUS names show the background of the Mandar" [2]. Therefore, the traditional architectural model is very much different from other regions.

Comment [76]: What is meant by 'cultural traveling'? Please explain.

Comment [77]: Please clarify. Is Buijs a person, an expert,?

Comment [78]: Please clarify.

Comment [79]: Is this a translation of the previous phrase in italics? Can you make the translation clearer?

Comment [710]: As before, please clarify 'under'.

Comment [711]: As above.

Comment [712]: As above.

Comment [713]: Please clarify.

Comment [714]: How can the regions be 'stabbed'?

Comment [715]: What does 'smeared' mean in this context?

Comment [716]: Who is 'they'?

Comment [717]: Perhaps this section can be rephrased and summarized.

Comment [718]: Starting the sentence with this word makes it unclear. Please clarify meaning.

Comment [719]: How does the above affect traditional architecture?

To understand traditional architecture, the experts' opinions about what architecture is are first expressed. Rapoport said: Architecture is all kinds of development that are intentionally carried out to change the physical environment and adapt it to certain administrative schemes that emphasize more on the socio-cultural elements [3]. Another opinion, expressed by Sholihah, said that: Architecture comes from the word "archi" which means head and "tehton" which means craftsman. In general, architecture is the art that is carried out by an individual or group in designing a building that comes from their ideas and imagination [4]. Then, Mithen, explained that traditional architecture is an architectural work designed from generation to generation by traditional communities, as a means of carrying out various activities and meeting the needs of life [5]. The traditional house is one form of traditional architecture that is owned by every ethnic group that is spread throughout Indonesia. Yulianus, explained that traditional architecture is the result of local culture [6]. Therefore, it can be concluded that the traditional architecture of Pitu Ulunna Salu is a traditional house designed for generations which is the result of the culture of the Pitu Ulunna Salu community in the past.

Comment [720]: Does traditional architecture consist only of the traditional house or does it include other building types?

Comment [721]: 'designed for generations' – please clarify. Did the design evolve and change over the generations or did the design remain the same?

2. Material and Methods

The location of this research is in the Pitu Ulunna Salu (PUS) region, Mamasa Regency. The purpose of this study was to determine the *andiriposi* function of traditional houses in the Pitu Ulunna Salu area in the past. This type of research, is a qualitative study by exploring in all research areas. Data collection was carried out by observation and in-depth interviews with parents who still knew the function of *andiriposi* in a traditional house in the area. Data analysis technique is qualitative analysis, which is consisting of data collection, data presentation, data reduction, and drawing conclusions [7].

Comment [722]: Please explain what the '*andiriposi*' function is.

Comment [723]: Who are 'parents'? They are generally mother and father. Please clarify.

3. Result

3.1. Architectural review

After conducting exploration throughout accurately exploring the research area, it turned out was found that only two traditional houses using *andiriposi* were still intact. According to public information, such houses have long been abandoned. This is due to the fact that, since the people embraced Christianity and Islam, and there are only a few who still adhere to the ancestral beliefs or *aluk mappurondo*, and that is what still maintains which is why the two traditional houses have survived. Houses like the others have long been damaged and destroyed because no one is looking has looked after them. The two traditional houses that are still intact, are in one village in Kaju Bera, and the other one is in the village of Kondoruba. Both of these villages, are sites of *aluk mappurondo* trust that still exist, although the population is already very small so that both traditional houses are also threatened with extinction if the Regional Tourism Office does not take action and implement the a policy to preserve the two relics of the ancient site.

Comment [724]: Do you know when this happened?

Comment [725]: Unclear. Please clarify.

Comment [726]: This is contradictory. Are the two houses in one village or in two different villages?

Comment [727]: Please explain 'trust'?

The traditional house of Pitu Ulunna Salu is a form of house on stilts, and when viewed from an exterior angle is **the outside appears as a** very simple **structure built** with local **structure** materials, that are also simple, like the roof covering material **which is** made from sago palm leaves. Likewise the physical form **from** the outside **has presents no privileges**. But when viewed from an interior perspective, it actually has a very important function in fostering the order of life in society. **Figure 1** shows how the physical form of the traditional house **can be seen in the picture below is laid out**.

Comment [728]: Please clarify.

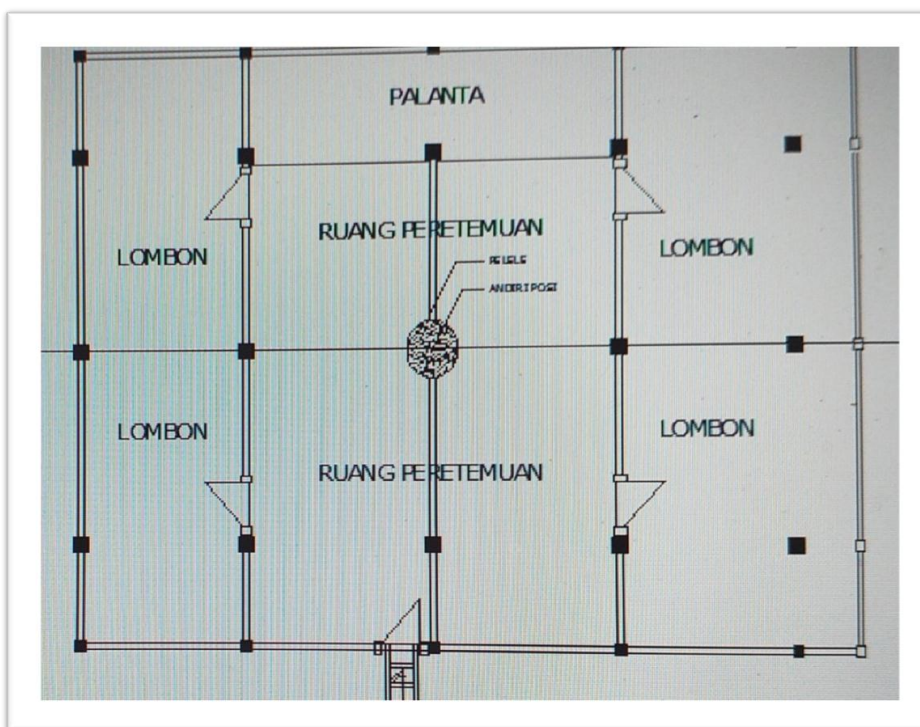


Figure 1. Traditional house plan in Kondoruba '(Source: Authors)

Figure 1 shows **In the middle of the** plan of a **the** traditional house in Kondoruba ', **seen there is a large pole or andiriposi'** **in the middle of the house** that functions as the main pillar and **the center structure both under structure and floor structure**. In addition, this plan also shows the spatial structure consisting of the main room in the form of a large meeting room (*Ruang pertemuan*) where **the tip of the andiriposi '** appears in the middle of the room which functions as a mortar under normal circumstances, but changes as the chair of the **adat** if there is a **andat meeting held in the traditional house**. In another part, there is a sleeping room (*Lombon*) consisting of four rooms, in which one room is occupied by the customary head with his wife, and the other room is occupied by his children, and even though they are married they may still live with parents until they **have the ability are able** to build their own home. But even though they already have their own home if their parents have died, one of their children who is entrusted with the **customary**

Comment [729]: Unclear. Please clarify.

Comment [730]: The pillar as you said is in the middle of the room and has a tip. Therefore it does not go from floor to ceiling. Is that right? A tip means the extremity is pointed or rounded, but it doesn't appear so in the diagram. Please clarify.

Comment [731]: Please explain 'adat' and 'andat'.

leadership (usually the first child), must return to the traditional house and continue their parents' duties as customary leaders in the area.

To show Other parts of the structure it can be seen in the longitudinal and cross sections as in Figures 2 and 3.

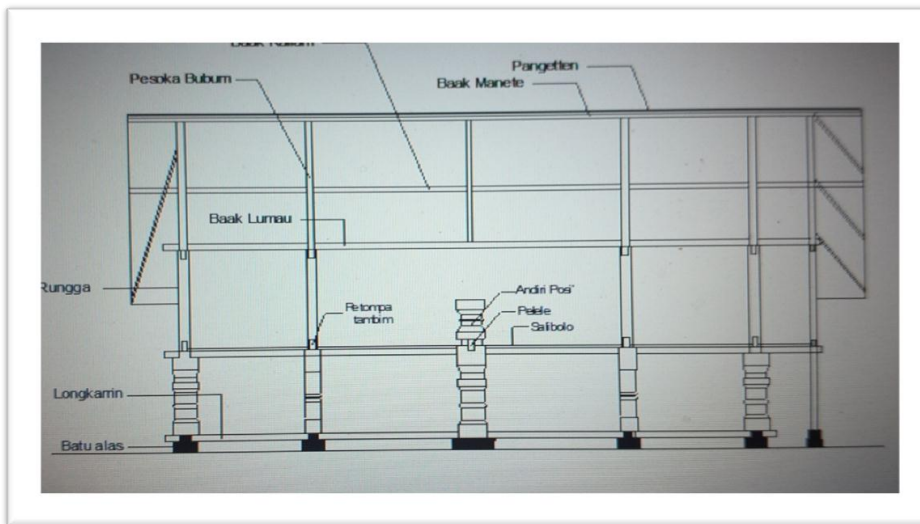


Figure 2. Lengthening of the Kondoruba traditional house
(Source: Authors' research results)

Comment [732]: Why 'lengthening'?

Figure 2 is a longitudinal section of the structure, clearly visible and with the *andiriposi'* which stands in the middle of the house as the main pillar, to carry the weight of the lower structure and floor structure, although not continuously upward to carry the burden of the upper structure like the functions of the other pillars.

Comment [733]: Rewrite and express more clearly.

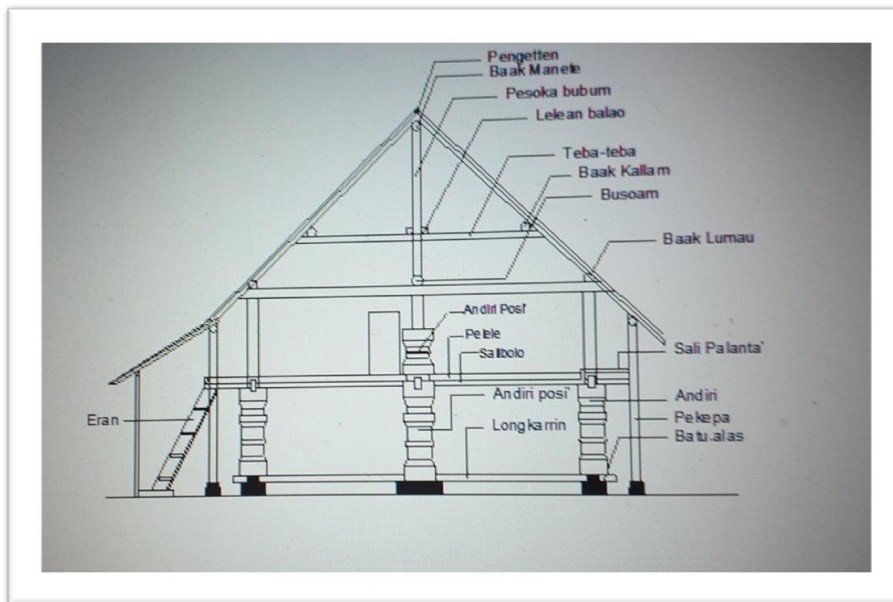


Figure 3. Cross section of Kondoruba traditional house
(Source: Authors' research results)

Figure 3 is a cross section of a transverse structure the house, also seen showing other smaller house poles around the andiriposi' in the middle of the building, connected with to each other by pelelen (tendrils) and continuously to the roof structure, so that the entire structure is a single unit whole, with the andiriposi' pillar as the main structure.

The plan in Figure 1, you look at andiriposi' in Figure 1 is as the main pillar in the middle of the meeting room of the house and in the picture diagram the piece looks free standing in the middle of the meeting room then To the left and right of the building there is a bedroom (lombon). Its function is as a bedroom or family room that is inhabited used by each family, because a house like of this kind is not only inhabited by one family head, but usually there are several families, namely parents, who are as the first owners to occupy one of the rooms (lombon), then after, children with families may occupy another room. Therefore, a house like this, there are usually inhabited by several heads of family heads, especially if it is they are not yet well established in the economic field economically, so they is still are allowed to stay in the parents' house until he is they are able to make his their own house.

If his parents have passed away, the position of customary authority is generally bequeathed to his the first child. If the first child is a girl, it may be held by the second or third son. And then he Consequently the son who replaces his father lives in the traditional house. And if all of his daughters are female, one of them may be appointed as a custom to replace his father.

Comment [734]: Why 'poles'? They seem just like the andiriposi' pillars.

Comment [735]: Tendrils are thin stem-like threads that coil around things. Please clarify the description.

Comment [736]: Does it 'look' or is it free-standing?

Comment [737]: Is this correct? Do you mean the meeting room?

Comment [738]: Does this mean there are two bedrooms – one on either side of the lombons? So: they function ...

Comment [739]: Please clarify.

3.2. Physical aspects in the field

As explained above, ~~that physically~~ **research** in the field of ~~research~~ of this type of house ~~have~~ **revealed** two ~~that were~~ **intact ones** - the traditional house in Kondo Ruba and the other in the traditional village of Kaju Bera. ~~To see~~ The characteristics of the two remaining homes ~~it~~ can be seen in the photos (**Figures 4 and 5**) taken at the research location ~~as follows~~.



Figure 4. Traditional house in Kondo Ruba '
(Source: **Authors'** research results)

The **original owner** of this traditional house, ~~already~~ **which is** hundreds of years old, ~~the first owner~~ has long died **and the people** who inhabit this house ~~which~~ **it** today, ~~is~~ **are** the fifth generation of descendants of the first owner.



Figure 5. Traditional house in Kaju Bera
(Source: **Authors'** research results)

Similar to the traditional house in Kondo Ruba, the ~~traditional house~~ **one** in Kaju Bera is **also** hundreds of years old. ~~The first owner has died a long time ago~~ and ~~the one who lives in this house is now~~ **Today**, the seventh generation of descendants of the first owner **live in it**, so it is estimated to be older than the one in Ruba Condo'.

Figure 6 shows a view of the structure made of wooden poles underneath the traditional house in Kaju Bera. Figure 6 below, we will demonstrate the structure of a traditional house in Kaju Bera.

Comment [740]: Please check if this interpretation is correct.



Figure 6. Poles of houses decorated with sculptures
(Source: Authors' research results)

Comment [741]: Please insert in the caption which house this is. The decorations are not very clear. Could you make them more evident/visible?

In Figure 6 above, you can see the main pillar at the corner of the building, which functions as a supporting pillar of the building above it, as well as being connected with other pillars including the Andiriposi in the middle of the house, connected to one another by a beam tendrils (*pelelen*) so that the entire structure is a unified whole and is practically very strong extremely solid, in addition to supporting the building above it. It also strong against absorbs shocks, for example, in the event of an earthquake occurs. This also reflects a construction that adapts to the environment, considering that this area is situated on a fault line linked to the movement of the earth's tectonic plates, in this case the Saddang Fault, which stretches from the Mamuju region, heading south, to the East coast of Selayar Island, South Sulawesi Province for approximately 500 km.

Comment [742]: Please clarify.

So although the knowledge of the Pitu Ulunna Salu ancestors about tectonic earthquakes is still was limited, based on their empirical experience they are were able to create a structural model that can adapted to the natural conditions in which they lived, a piece of local wisdom that today's generation can be proud of.

Figure 7 shows the condition of the Andiriposi (indicated by an arrow) condition visually you can see the picture in Figure 7 below.



Figure 7. Andiriposi 'in the middle of the house looks bigger than the other pillars decorated with sculptures (Source: Authors' research results)

Comment [743]: Could you improve the definition of this figure – it's blurred and not very well-defined, which is a pity.

Figure 7 above shows the Andiriposi pillar standing in the middle of the house underneath which is connected with other supporting poles with tendrils so that they form a strong structural unit.

Comment [744]: Is there another floor below the andiriposi? Please clarify the highlighted section.

4. Discussion

The structural material used is material that is easily obtained around the location of the village, consisting of hardwoods and primarily uru wood, fibers and stones. To tie the structures, they used a peg and tie system. The specifics of this traditional house, are *andiriposi'* or the main pillar in the middle of the house. It is made specifically for this function ~~very special~~ and is decorated in ~~such a~~ **very particular** way ~~and very specific~~. *Andiriposi'* is the center of the structure of the traditional house of Pitu Ulunna Salu.

Pua 'Sundung, explains that this main pillar is the starting point for the construction of houses because **it is from this main pillar here that all material structure is centered**. He ~~is said~~ **explains** that in the past, to make a traditional house like this, the ancestors of the PUS people looked for large wood that grew and stood on flat ground, then the wood was cut at the top of the middle of the house and then perforated as a place to bind other house structures. So at the base of the wood, it remains intact until the roots become an *andiriposi'* Pitu Ulunna Salu traditional house [8]. Hi this, strengthened by Buijs, which explains that each wood, has two ends, the root and the top part. So when installing wood as a structural material ~~it must be considered~~, for example, a house pole, the tip of the root must not be inverted; this does not mean that the house is like a living wood, but that the house is

Comment [745]: Please clarify.

Comment [746]: This description is unclear. Please rewrite more clearly.

Comment [747]: Are you referring to a tree, a trunk,... please clarify.

considered as to be a living organism that is directly related to the welfare of its inhabitants [1].

Furthermore, Pua 'Sundung, explained that *andiriposi'* was not continuous to the roof but the tip was sticking out in the middle of the floor of the house, made like a mortar and equipped with a lid. *Andiriposi'* has a very large custom function [8]. If there is something to be conveyed by the customary leader or customary deliberation, he usually sits on top of an *andiriposi'* and leads an adat meeting in the village. The upper end of the *andiriposi'* is perforated and made into a mortar so that residents of the house can pound rice in that place it. In addition, another function is to slaughter animals such as pigs if there are traditional events / rituals carried out at the traditional house. Therefore, it can be imagined how large the pole is so that it can be used for various purposes or multiple functions. This argument is supported by field data as illustrated above.

5. Conclusion

Based on the results and discussion above, it can be concluded that the *andiriposi'* has the following functions: 1) **Structure function:** as the main pillar in the middle of the house, and as the center of the lower structure and the floor structure of the building; 2) **The function of adat:** As a starting point for the construction of houses, and as a seat for the traditional leader during the implementation of adat meetings; and 3) **Practical function:** As a mortar where rice is pounded in the house, and as a place to slaughter pigs if there is a traditional ritual performed at the traditional house.

6. Acknowledgments

Acknowledgments were conveyed to the Mamasa Regency Government through the Chairman of the Regional Planning and Development Agency (BAPPEDA) who has collaborated on and funded this research. Also, thanks go to the Chairperson of the Department of Civil Engineering and Planning Makassar State University, who has facilitated the researcher to in collaborating and carrying out this research. Thanks are also expressed to all the people of Pitu Ulunna Salu, especially those who are were willing to be respondents and help the researchers while in at the research site.

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- [3] Rapoport, Amos, (1969). *House Form and Culture*. Prentice Hall Inc. New York

Comment [748]: Please clarify. Does the andiriposi reach the ceiling and not the roof of the house? Can you see the tip inside the house? Which floor can you see it on? What is meant by 'like a mortar'? Equipped with a lid?

Comment [749]: Please clarify?

Comment [750]: ... sculpted and shaped like

Comment [751]: How is the andiriposi used for these traditional events?

Comment [752]: Can you provide a more detailed photo of the andiriposi to show how big it actually is?

Comment [753]: Is this the same author as in [1]? Check spelling.

- [4] Sholihah, Ashihatus. (2018). *Pengertian Arsitektur, Sejarah, Fungsi, dan Teorinya* (Lengkap). <https://www.studineews.co.id/pengertian-arsitektur-sejarah-fungsi-dan-teorinya-lengkap>
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Biographical notes

Mithen Lullulangi, Doctor of Environmental Architecture, former Chair of the Building Engineering Study Program, Department of Civil Engineering and Planning, Makassar State University. He has conducted many studies and studies in Traditional Architecture, and the environmental field, and has carried out Scientific publications in several Scopus indexed International Journals, including: 1) Subjective Norms Adopted by the Local Community in Preserving Environment of Settlement in the Watershed Mamasa. (Main Author). Vol. 7 No. 5 (2014) Journal of Environmental Science and Technology; 2) Local Wisdom to Preserve the Environment Model in South Sulawesi and West Sulawesi Indonesia (Main Author); Journal Man in India (Dec 2015) PP.1041-1050; 3) Tongkonan in Kalimbuang Bori and its Built Environment in the North Toraja Regency South Sulawesi Indonesia. (Main Author). Journal of Engineering and Applied Sciences, Vol.12 Special Issue 9 pp.8673-8678; 4) Culture and Traditional Architecture of Mamasa in West Sulawesi Indonesia (Lead author). Opcion Journal Vol. 34 (2018), Especial Nro.15 pp. : 493-512; 5) Tongkonan Renovacioja (Lead author), Metszet Journal Vol.10 (2019) pp.24-27. And dozens of other international journals. In addition, he has also written several titles on traditional architecture and the environment ~~In addition, he also~~ and actively participated in scientific meetings in the form of Proceedings, both inside and outside the country. ~~even~~ In 2016 he received an award at the International Proceedings as for the best paper award at Malaysia University of Technology in 2016.

Comment [754]: Please do not list publications but mention them in general - rather, focus on your professional activities and remember the word limit is 150 words.

Comment [755]: Name country.

Onesimus Sampebua has a Master in Architecture; is former Head of Laboratory and Studio Architecture at the Faculty of Engineering, Makassar State University. Many do research and studies in the field of Traditional Architecture and in collaboration with the first author to write several journals and books as written by the first author above. In addition, he is also active as an architectural practitioner ~~to~~ and has designed and built several buildings in Makassar, the city where the author lives. He actively participates in scientific meetings in the form of Proceedings, in the Country.

Comment [756]: Please clarify.

Comment [757]: Name country.

Raeny Tenriola, has a Master in Architecture; **Raeny** currently serves as Chair of the Building Engineering Study Program in the Department of Civil Engineering and Planning in Makassar State University and **has** conducted many studies and studies in Architecture; **and Raeny** actively writes in several journals and actively participates in scientific meetings in the form of Proceedings, **in the country**.

Comment [758]: Name country.

Summary

The location of this research is in the Pitu Ulunna Salu (PUS) region, Mamasa Regency, **Indonesia**. The aim is to ~~find out~~ **examine and report on the function of the andiriposi' function of in** traditional houses in the Pitu Ulunna Salu area in the past. ~~This type of research, is~~ **The methodology invoved carrying out** a qualitative study by exploring ~~in~~ all research areas. Data ~~collection is done~~ **was collected** by observation and in-depth interviews with old people who still ~~knew~~ **have knowledge of** the function of ~~the andiriposi'~~ **in** traditional houses in the past. Data analysis ~~technique is~~ **was a** qualitative analysis, which ~~is~~ **included** data collection, data presentation, data reduction, and ~~making~~ **drawing** conclusions. The results showed that the function of the ~~andiriposi' function of in~~ traditional houses in the Pitu Ulunna Salu area was: 1) **Structural function**: as the main pillar in the middle of the house, and as the center of the lower structure and the floor structure of the building; 2) ~~The function of Adat~~: as a starting point for the construction of houses, and as a seat for the traditional leader during the implementation of adat meetings; and 3) **Practical function**: as a mortar where rice is pounded **in** the house, and as a place to slaughter pigs if there is a traditional ritual performed at the traditional house.

DR. MITHEN, M.T. UNM <mithen@unm.ac.id>

12.54 (4 menit
yang lalu)

kepada A

Dear: Angela Mari Braid
Linguistic Advisor

I have tried to revise my article, according to your instructions. I have tried my best to fix it, in the hope that it meets the criteria for publication. However, I still expect your corrections to further improve this article, so that it is really worthy of publication.

I'm sorry I took a while to make revisions, because your correction was very deep and requires deep thought to fix it. I send this article back to you (attached), and I await your positive information as soon as possible. thanks.

Greetings,

Mithen Lullulangi

A Braid

17.33 (4 jam
yang lalu)

kepada salvatore, saya

Dear Dr. Mithen Lullulangi,

I hope this e-mail finds you well and thank you for the kind thought sent in your recent communication.

We are continuing to work on N.20-2020 of the Journal and if all goes well (considering the serious Covid situation at the moment), publication will be early next year.

I am also, of course, writing in reference to your paper "*ANDIRIPOSI' FUNCTION IN TRADITIONAL HOUSES AT PITU ULUNNA SALU, MAMASA REGENCY, INDONESIA*".

Your paper (please find attached) has been revised once more, so as before, please check through corrections (grammar - red highlighting), modifications, doubts (yellow highlighting) and comments (clarification, etc. on right-hand side of text) and kindly revise as indicated. Once you have done so, please return to the above address.

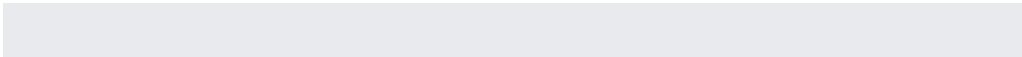
Remember, as before, your paper may need further revision once you have returned it. Please take this into consideration as only after the necessary corrections and clarifications have been made as indicated, will your paper be accepted for publication.

Thanking you once more for your time, I look forward to hearing from you soon. Please confirm the correct receipt of this email and attachment. Thank you.

Best wishes

Angela Mari Braid

Linguistic Advisor



Yang terhormat Dr. Mithen Lullulangi,

Saya berharap email ini menemukan Anda dengan baik dan terima kasih atas perhatian yang dikirimkan dalam komunikasi Anda baru-baru ini.

Kami terus mengerjakan Jurnal N.20-2020 dan jika semuanya berjalan dengan baik (mengingat situasi Covid yang serius saat ini), publikasi akan dilakukan awal tahun depan.

Saya juga, tentu saja, menulis mengacu pada makalah Anda "FUNGSI ANDIRIPOS DI RUMAH TRADISIONAL PITU ULUNNA SALU, KABUPATEN MAMASA, INDONESIA".

Makalah Anda (silakan temukan terlampir) telah direvisi sekali lagi, jadi seperti sebelumnya, silakan periksa melalui koreksi (tata bahasa - sorotan merah), modifikasi, keraguan (sorotan kuning) dan komentar (klarifikasi, dll. Di sisi kanan teks) dan dengan ramah merevisi seperti yang ditunjukkan. Setelah Anda melakukannya, harap kembali ke alamat di atas.

Ingat, seperti sebelumnya, makalah Anda mungkin perlu revisi lebih lanjut setelah Anda mengembalikannya. Mohon pertimbangkan hal ini karena hanya setelah koreksi dan klarifikasi yang diperlukan telah dilakukan seperti yang ditunjukkan, makalah Anda akan diterima untuk publikasi.

Berterima kasih sekali lagi atas waktu Anda, saya menantikan kabar dari Anda segera.

Harap konfirmasi penerimaan yang benar dari email dan lampiran ini. Terima kasih.

Semoga sukses

Angela Mari Braidia

Penasihat Linguistik

ANDIRIPOSİ' **AND ITS** FUNCTION IN TRADITIONAL HOUSES AT PITU ULUNNA SALU, MAMASA REGENCY, INDONESIA

*Mithen Lullulangj**

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Keywords: andiriposi', structure, custom, practical, function

1. Introduction

The old adage says, "it's different from the bottom of the fish pond, different from the grass-roots". Literally, this means that every fish pond is different, and every field is different, ~~also~~ **even** the grasshoppers that live in that field are different. But this is only a metaphor, which ~~describes~~ **tells us** that ~~every~~ **each and every** place or ~~every~~ region ~~must have a difference~~ **is different**. This includes the traditional architectural products ~~that each region, or~~ **of** each community in each region ~~has,~~ and means that ~~its own~~ **the particular** traditional architecture ~~that of one is different~~ **distinguishes itself** from that of another ~~communities;~~ this saying **would** seem to apply to traditional architecture in the Indonesian Archipelago.

Various **ethnicities?** or ethnic groups in Indonesia ~~giving birth to~~ **have produced** various types of traditional architecture that, ~~are~~ **as well as being** charming ~~to look at, and have~~ **is of** high cultural value, and ~~are very~~ interesting to study. It is, **moreover,** not only ~~various~~ ethnicities, but also ~~from various~~ sub-ethnicities **that** have different architectural characteristics or typologies, all of them **further enriching** the traditional **Indonesian** culture and architecture ~~in Indonesia~~.

Researchers were interested in studying and examining more closely the traditional architecture in the Pitu Ulunna Salu Region (PUS), an area

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located in the middle of West Sulawesi Province, which administratively consists of seven sub-districts in Mamasa Regency which is known as ATM (Aralle, Tabulahan, and Mambi) in the aftermath of Law No.11 of 2002 concerning the formation of Palopo City and Mamasa Regency.

In Mamasa Regency, there are cultural differences ~~from the outside~~ that have penetrated into this region **from the outside** and have affected the procedures for building houses, ~~and~~ have consequently given rise to different architectural models, even though in some areas there are certain similarities. According to Ambe 'Kapala Mangngi' (community leader and traditional figure), who was interviewed by the author in Nosu, ~~and was~~ **migration to Mamasa occurred through three channels, a view** also ~~strengthened~~ **upheld** by Buijs, a researcher and anthropologist from Leiden University. ~~that migration to Mamasa, occurred through~~ The three channels were, namely:

1) The middle route, **which** enters the Pana area, Mamasa, **and** reaches Mambi adat, which **is taught by** Ambe 'Pa'doran. Its distinctive feature is '*ada' sanda mata, sanda ma'pata' sibawa kamalangngisan anna gayang sa'de*. That is, complete customary rules, starting from the simplest traditional ceremony, to the highest traditional ceremony called *malangngi'* with the sign of killing the sacrificial animal by stabbing from the side;

2) the northern entrance, **which** enters Tabang, Tabulahan, Kalumpang, which **is taught by** Ambe 'Bobolangi', the characteristic is that there is a *ada' sanda rumpukan sibawa pasayoan anna gayang sa'de*. **There are several kinds of customs that have been approved to be implemented in this area with traditional completeness in the form of heirlooms, and killing the sacrificial animals by stabbing from the side;**

3) a southern route, **which enters** the Simbuang, Pattae, Messawa, Sumarorong areas which **is taught by** Ambe 'Sundidi. The distinctive feature is '*ada' sangkandean sangngayokan sibawa gayang kollong*. This means that **adat** is only one and the implementation of a traditional ceremony, marked by killing the animal offering, by stabbing the animal in the throat[1].

Based on these three routes, there are some differences in **implementing** customs, for example slaughtering pigs. **If the central and northern regions cut a pig by stabbing it from the side, as well as when cutting a buffalo, the buffalo is slaughtered by slitting the buffalo's neck.** This applies in all areas ranging from Pa'na, Tabang, Mamasa, to the Mambi region. But specifically for the Sumarorong, Tabone, Messawa, Sepang or southern regions of Mamasa Regency, the way to cut a pig in ~~the implementation of~~ a traditional ceremony is to stab it at the base of its

Comment [759]: What does this mean?
Apa artinya ini

Comment [760]: As above
Apa artinya ini

Comment [761]: What is meant by 'customs that have been approved'? Why are customs 'approved' and 'to be implemented'?
Customs are part of tradition and culture
Apa yang dimaksud dengan 'bea cukai yang telah disetujui'?
Mengapa bea cukai 'disetujui' dan 'untuk diterapkan'?
Adat istiadat adalah bagian dari tradisi dan budaya

Comment [762]: What is meant by this?
Apa yang dimaksud dengan ini?

Comment [763]: As above.

Comment [764]: What is 'adat'?

Comment [765]: How can customs be implemented?
Bagaimana cara bea cukai diterapkan?

Comment [766]: This is unclear. What is the meaning of 'as well as' here? It creates confusion.
Ini tidak jelas. Apa yang dimaksud dengan 'serta' di sini? Ini menciptakan kebingungan.

neck, then slaughter the buffalo by ~~being~~ spearing it from the base of the neck through to the heart.

Community activities require a container, and that container is architecture. In the past, traditional architecture provided a forum for community activity ~~was born in the form of traditional architecture~~. Therefore, culture as an activity and the environment it takes place in, as well as the local genius of the local community, influences the traditional architecture in each region, so that there are certain differences, both in the customary procedure for building a house and several related aspects things, especially the in particular, architectural ornaments. Specifically the Mambi and surrounding areas, which together are commonly called the Pitu Ulunna Salu (PUS) region, Buijs has said, "Although the old tradition is still very strong in some places in PUS, in many ways it is affected by its relationship with the coast. The shape of the houses is similar to the shape of the Mandar house and many PUS names show the background of the Mandar" [2]. Therefore, the traditional architectural model in this area is very different from other regions.

To understand traditional architecture, ~~the experts'~~ some opinions about what architecture is, are first expressed. Rapoport said "Architecture is all kinds of developments that are intentionally carried out to change the physical environment and adapt it to certain administrative schemes that emphasize more, ~~on~~ the socio-cultural elements" [3]. Another opinion, expressed by Sholihah, ~~said~~ states that, "Architecture comes from the word "archi" which means head, and "tehton" which means craftsman. In general, architecture is the art that is carried out by an individual or group in designing a building that comes from their ideas and imagination [4]. ~~Then,~~ Furthermore, Mithen, explained that traditional architecture is an architectural work designed from generation to generation by traditional communities, as a means of carrying out various activities and meeting the needs of life [5].

The traditional house is one form of traditional architecture ~~owned by that~~ every ethnic group ~~that is spread~~ throughout Indonesia possesses. Yulianus, explained that traditional architecture is the result of local culture [6]. Therefore, it can be concluded that the traditional architecture of Pitu Ulunna Salu ~~is a~~ consisting of the traditional house and its built environment, such as the rice barn, as well as the rice fields ~~and fields that were part of the design,~~ ~~ed and~~ are the result of the culture of the Pitu Ulunna Salu people in the past.

4. Material and methods

~~The location of~~ This research was carried out in the Pitu Ulunna Salu (PUS) region, Mamasa Regency. The research objective was to determine the function of the Andiri posi' as the main pillar in a traditional house in the Pitu Ulunna Salu area in the past. This type of research is a qualitative study which ~~by exploring in~~ explores several research areas. Data collection was carried out by observation and in depth interviews with ~~people who are elderly~~ community elders who still know had

Comment [767]: Does this slaughtering happen today?
Apakah pembantaian ini terjadi hari ini?

Comment [768]: What activities are you referring to?

Kegiatan apa yang Anda maksud?

Comment [769]: Please uniform the use of capital letters, apostrophes, italics, etc. for the writing of ANDIRI POSI' throughout the text as necessary.

Harap seragamkan penggunaan huruf besar, apostrof, italics, dll. Untuk penulisan ANDIRI POSI' di seluruh teks sesuai kebutuhan.

knowledge of the function of the Andiri posi' in traditional houses in the region. Data analysis technique is qualitative analysis. The study consisted of data collection, data presentation, data reduction and analysis, and finally, drawing conclusions [7].

5. Result

3.1. Architectural review

After accurately exploring the research area, it was found that only two traditional houses using *andiriposi'* were still intact. According to community information, such houses have long been abandoned, namely since the community embraced Christianity and Islam, which started when with the arrival of the Dutch came and who spread Christianity in this area in 1907. Then, several decades later, after this area was opened, followed by traders from the Bugis region followed, who that spread Islam; and only a few still adhere to the ancestral beliefs or *aluk mappurondo*, and that this is what still maintains has contributed to the survival of the two traditional houses. Another traditional house with this in the same style has been was destroyed for a long some time ago simply because no one has looked after it anymore. The two traditional houses that are still intact are in different villages, one in Kaju Bera village and the other in Kondoruba' village. These two villages are the sites of the *aluk mappurondo* (ancestral religion) that still exists, even though the population is so small that the two traditional houses are threatened with extinction if the Regional Tourism Office does not take policies action to preserve the two remaining relics on the ancient site.

The traditional house of Pitu Ulunna Salu is a form of house on stilts, and when viewed from the outside appears as a very simple structure built with local materials, that are also simple, like such as the material of the roof covering, which is made from sago palm leaves. Likewise, the physical form from the outside looks very simple, but when viewed from an interior perspective, it actually has a very important function in fostering the order of life in society. Figure 1 shows how the physical form of the traditional house is laid out.

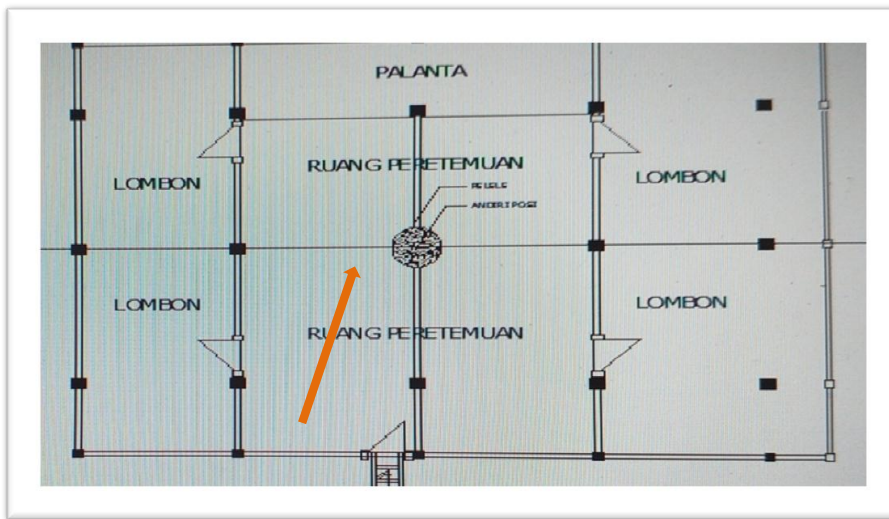


Figure 1. Traditional house plan in Kondoruba' (arrow indicates andiriposi)
(Source: Authors)

In the middle of the plan of the traditional house in Kondoruba', there is a large pole or *andiriposi'* (the direction of the arrow) that functions as the main pillar and the central structure, because all the pillars that support the house are connected to the main pillar. In addition, the plan also shows the spatial structure consisting of the main room, in the **which forms** a large meeting room. where The end of **the andiriposi'** appears in the middle of the room, ~~the shape~~ and is round and flat, not continuous to the roof. ~~which~~ **The flat part** serves as a mortar for pounding rice in the house ~~in the~~ **when it rains**; however it changes its function **as to become** a seat for the customary chairman if a **customary** meeting is held at the traditional house. **In another part**, there is a bedroom (*Lombon*) consisting of four rooms, ~~in~~ **which** one room is occupied by the customary head with his wife, ~~and the~~ **while** ~~another room~~ is occupied by his children, and even though they ~~are~~ **may be** married they ~~may~~ still live with **their** parents until they are able to build their own home. But ~~even though~~ **if** they already have their own home ~~if~~ because their parents have died, one of their children, who is entrusted with the leadership (usually the first child), must return to the traditional house and continue their parents' duties as customary leaders in the area.

Other parts of the structure can be seen in the longitudinal and cross sections in Figures 2 and 3.

Comment [770]: What is the meaning of 'customary' in this context? Apa arti 'kebiasaan' dalam konteks ini?

Comment [771]: The *Lombon* seems to occupy more than one part of the house, as it covers 4 areas, as you specify. Describe more accurately.

Lombon tampaknya menempati lebih dari satu bagian rumah, karena mencakup 4 area, seperti yang Anda tentukan. Jelaskan dengan lebih akurat.

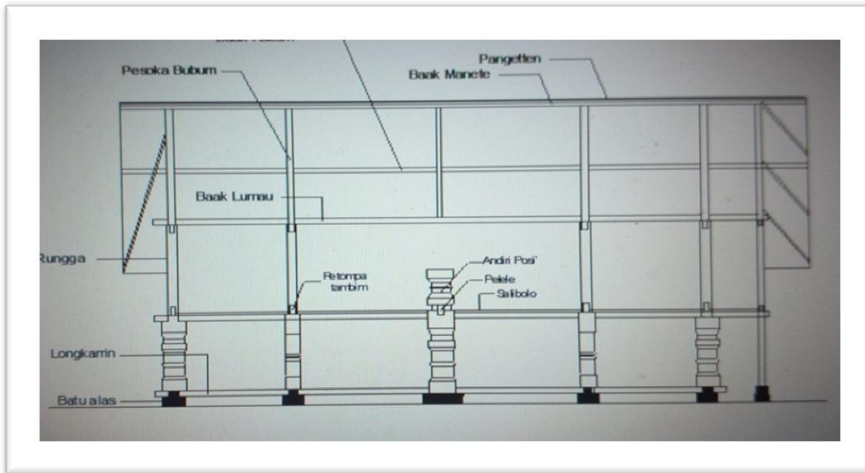


Figure 2. Longitudinal section of the traditional house of Kondoruba ' (Source: Authors' research results)

Figure 2 is a longitudinal section of the structure with illustrating where the *andiriposi*' which stands in the middle of the house. In this position it acts as the main pillar by carrying the weight of the sub-floor structure, without however reaching the upper structure and supporting it, like which is the function of the other pillars. In fact, the other pillars are connected to each other with thin beams called *pelelen* with the other pillars to which carry the main load of the floor structure although not continuously upward to bear the burden of the roof structure like other pillars function.

Comment [772]: Please check the interpretation of this section as it was still unclear.

Silakan periksa interpretasi bagian ini karena masih belum jelas.

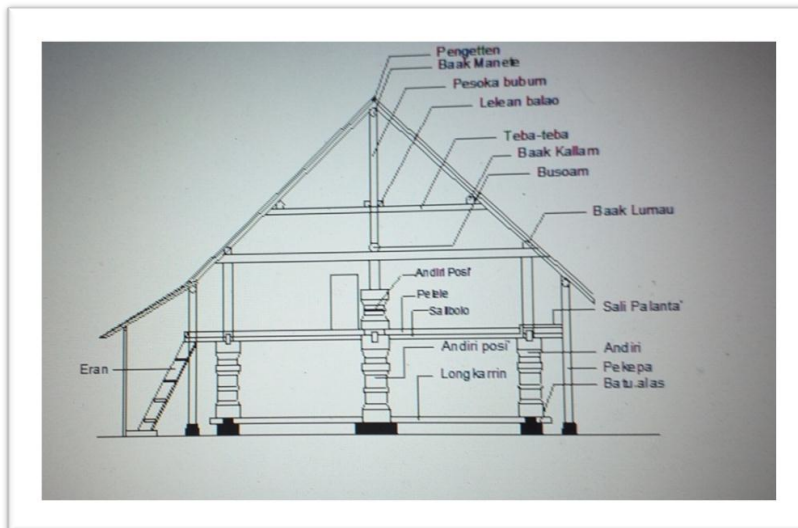


Figure 3. Cross section of Kondoruba traditional house (Source: Authors' research results)

Figure 3 is a cross section of the house showing the other smaller ~~house~~ pillars around the *andiriposi* in the ~~middle of the building~~ centre and connected to each other by ~~the~~ thin beams called (*pelelen*) and ~~continuously to~~ which reach the roof structure, so that the entire structure is ~~seen as~~ a whole single unit, with the *andiriposi* pillar as the ~~main~~ focal point structure.

The *andiriposi* in Figure 1 (~~house plan~~) is ~~the main pillar~~ situated in the middle centre of the house, and in the longitudinal section ~~it can be seen~~ in the middle of the meeting room; ~~then~~ to the left and right of the meeting room there is a bedroom (*lombon*). Its function is as a bedroom or family room used by ~~each family~~ different families. ~~This is~~ because ~~the traditional~~ house of this kind is not only inhabited by ~~only~~ one family head, but several families. ~~These~~ 'families' are namely parents, who ~~are were~~ the first owners to occupy one of the rooms (*lombon*); then ~~after~~ come their children with families, ~~who~~ may occupy another room. Therefore, there ~~are is~~ usually several ~~more than one~~ head of the family in the house, especially if they are not yet well established economically. ~~In this case~~, they are allowed to stay in the parents' house until they are able to make their own house.

~~If parents have passed away~~, the position of authority is generally bequeathed to the first child. If the first child is a girl, it may be held by the second or third son. Consequently, the son who replaces his father lives in the traditional house. If all of the children are women, one of them may be ~~appointed as a custom~~ to replace the father and called *ada'baine*, but ~~it?/she?~~ must meet the criteria of having good leadership ~~qualities~~ in order to be a good ~~customary leader~~ too.

6.2. Physical aspects in the field

As explained above, research into ~~the field~~ of this type of house revealed two structures that were intact: the traditional house in Kondo Ruba and the other, in the traditional village of Kaju Bera. The characteristics of the two remaining homes can be seen in the photos (Figures 4 and 5) taken at the research location.



Figure 4. Traditional house in Kondo Ruba' (source: Authors' research results)

Comment [773]: When parents pass away,

Ketika orang tua meninggal,

Comment [774]: What is a 'custom' here? Is it linked to the previous word 'customary'?

Apa yang dimaksud dengan 'kebiasaan' di sini?

Comment [775]: Explain.

The original owner of this traditional house, which is hundreds of years old, has long died and the people who inhabit it today, are the fifth generation of descendants of the first owner.



Figure 5. Traditional house in Kaju Bera (source: Authors' research results)

Similar to the traditional house in Kondo Ruba, the one in Kaju Bera is also hundreds of years old. Today, the seventh generation of descendants of the first owner live in it, so it is estimated to be older than the one in Ruba Condo'.

Figure 6 shows the pillars of the house connected to one another by the thin beams known as *Pelelen*, reinforcing the so that it is a strong wooden structure and making it stronger. This is the model of a traditional house structure in Kaju Bera.



Figure 6. The pillars of the house are connected to one another by thin beams (*Pelelen*) (source: Authors' research results)

In Figure 6 you can see shows a detail of the main pillar at the corner of the building, which This pillar functions as a support ing pillar of the building to the upper section above it, as well as being connected with to other pillars, including the

Comment [776]: Which house is this?
Pitu Ulunna Salu?
Pitu Ulunna Salu?

Andiriposi in the middle of the house and which in turn are connected to one each other by thin beams (*Pelelen*), so that the entire structure is a unified whole and is extremely solid in addition to supporting the building above it. It also absorbs shocks, for example, in the event of an earthquake. This also reflects a construction that adapts to the environment, considering that this area is situated on a fault line linked to the movement of the earth's tectonic plates, in this case, the Saddang Fault, which stretches from the Mamuju region, heading south, to the East coast of Selayar Island and South Sulawesi Province, for approximately 500 km.

So although the knowledge of the red people of Pitu Ulunna Salu ancestors about tectonic earthquakes was limited, it was based on their empirical experience, so they were able to create a structural model that adapted to the natural conditions in which they lived, a piece of local wisdom that today's generation can be proud of. Figure 7 shows the current condition of the Andiriposi inside the house (indicated by an arrow) visually.



Figure 7. Andiriposi' in the middle of the house looks bigger than the other pillars (source: Authors' research results).

Figure 7 above, shows the *Andiriposi'* which stands in the middle under the house, covered with a large stone foundation that is buried in the ground, so that there is no floor underneath which is connected to other supporting pillars by thin beams (*pelelen*) so that it is a strong structural unit.

7. Discussion

The structural material used is material that is easily obtained around the location of the village, consisting of hardwoods and primarily uru wood, fibers and stones. To tie the structures together, they used a peg and tie system. The specifics of the traditional house, are the *Andiriposi'* or the main pillar in the middle of the

Comment [777]: Which house is this? Pitu Ulunna Salu?

Rumah apa ini? Pitu Ulunna Salu?

Comment [778]: Please clarify.

Mohon klarifikasi.

Comment [779]: Do you mean that the structure can't be seen because it is buried under the soil (underground)?

Maksud Anda, strukturnya tidak terlihat karena terkubur di bawah tanah (bawah tanah)?

house, It is made specifically **to be the focal point**; **and because of** its particular **special** function, **and** it is decorated in a very particular way. A good example is the *andiriposi*' in the center of the structure of the traditional house of Pitu Ulunna Salu.

Pua 'Sundung explains that this main pillar is the starting point for the construction of the houses because **everything revolves around this point** ~~it is from here that all the material structure is centered. The point is that the time of building a house~~ It is the first pillar ~~that is first~~ **to be** installed, then the other pillars follow, **after which** ~~then~~ they are connected to one another by thin beams called *pelelen*. According to stories told by the old people in this area, in the past, ~~in the beginning~~, if they wanted to **construct** a traditional house ~~like this~~, the ancestors of the Pitu Ulunna Salu people looked for large logs that grew on flat land, ~~then the wood was not cut down at its base.~~ However, ~~only the top of the house is cut to the level of the middle of the house,~~ then the pillars of the house are made and installed around ~~the staple of the wood~~ and then connected to one another by thin beams (*pelelen*). **So at the base of the wood, it remains intact until the roots become andiri posi** ~~the traditional house of Pitu Ulunna Salu.[8]. This is confirmed by Buijs, which who~~ explains that ~~every wood~~ has two ends, the root part and the shoot part. So when installing wood as a structural material, care must be taken, for example **in the case of a house pole**, it cannot be ~~tipped over~~ **inverted**: the **tip end** of the roots must be **below...** This is in accordance with the local community belief ~~which that~~ it does not ~~mean~~ **say** that a house is like living wood, but that the house is considered a living organism that is related directly ~~with~~ **to** the welfare of its inhabitants [1].

8. Conclusion

Based on the results and discussion above, it can be concluded that the *andiriposi*' has the following **characteristics and functions**:

- 1) **Structure**: as the main pillar in the middle of the house, and as the center of the lower structure and the floor structure of the building;
- 2) **Adat**: as a starting point for the construction of the houses, and as a seat for the traditional leader during the implementation of adat meetings;
- 3) **Practical function**: as a mortar where rice is pounded in the house and as a place for slaughtering pigs, when there is a traditional ritual performed in the traditional house.

9. Acknowledgments

Acknowledgments were conveyed to the Mamasa Regency Government through the Chairman of the Regional Planning and Development Agency (BAPPEDA) who collaborated on and funded this research. Also, thanks go to the Chairperson of the Department of Civil Engineering and Planning Makassar State University, who facilitated the researcher in collaborating and carrying out this research. Thanks are also expressed to all the people of Pitu Ulunna Salu, especially those who were willing to be respondents and help the researchers while at the research site.

Comment [780]: Logs are the result of cutting down a tree. What did they look for? Trees? Trunks that were still standing?

Kayu gelondongan adalah hasil penebangan pohon. Apa yang mereka cari? Pohon? Batang yang masih berdiri?

Comment [781]: Do you mean the tree was not cut at the base but in the middle?

Maksudnya pohon itu tidak ditebang di pangkal tapi di tengah?

Comment [782]: This following is very important and essential to understand and is not clear from the text up until now. Does the tree remain in the ground so the trunk is actually the *andiriposi*?

Berikut ini sangat penting dan esensial untuk dipahami dan tidak jelas dari teks sampai sekarang. Apakah pohon itu tetap di tanah sehingga batangnya sebenarnya adalah andiriposi?

Comment [783]: Clarify the meaning of 'staple'? Perjelas arti dari 'pokok'?

Comment [784]: Please express clearly.

Comment [785]: Every wood: what is meant by wood here? Tree? Trunk? Stick?

Setiap kayu: apa yang dimaksud dengan kayu disini? Pohon? Bagasi? Tongkat?

Comment [786]: Please clarify the function of a house pole.

Tolong jelaskan fungsi tiang rumah.

Comment [787]: Explain below. Are the roots below ground?

Jelaskan di bawah. Apakah akarnya berada di bawah tanah?

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Biographical notes

Mithen Lullulangi, Doctor of Environmental Architecture, former Chair of the Building Engineering Study Program, Department of Civil Engineering and Planning, Makassar State University. He has conducted many studies in traditional architecture and the environmental field, and has **published scientific papers** in several Scopus-indexed international journals, as well as in dozens of other international journals. In addition, he has also written several titles on traditional architecture and the environment and actively participated in scientific meetings in the form of Proceedings. In 2016 he received an award at the International Proceedings for the best paper at the Malaysia University of Technology.

Onesimus Sampebua has a Master in Architecture; is former Head of Laboratory and Studio Architecture at the Faculty of Engineering, Makassar State University. He carries out research and studies in the field of traditional architecture and in collaboration with the first author to write in several journals and books. In addition, he is also active as an architectural practitioner and has designed and built several buildings in Makassar, the city where the author lives. He actively participates in scientific meetings in the form of Proceedings.

Raeny Tenriola, has a Master in Architecture; Raeny currently serves as Chair of the Building Engineering Study Program in the Department of Civil Engineering and Planning in Makassar State University and has conducted many studies and

research in architecture. Raeny actively writes in several journals and participates in scientific meetings in the form of Proceedings.

Summary

The location of this research is in the Pitu Ulunna Salu (PUS) region, Mamasa Regency, Indonesia. The aim is to examine and report on the function of the *andiriposi'* in traditional houses in the Pitu Ulunna Salu area in the past. The methodology involved carrying out a qualitative study by exploring all research areas. Data was collected by observation and in-depth interviews with old people who still have knowledge of the function of the *andiriposi'* in traditional houses in the past. Data analysis involved qualitative analysis, which included data collection, data presentation, data reduction, and drawing conclusions. The results showed that the function of the *andiriposi'* in traditional houses in the Pitu Ulunna Salu area was: 1) **Structural**: as the main pillar in the middle of the house and as the central point of the lower structure and the floor of the building; 2) **Adat**: as a starting point for the construction of houses and as a seat for the traditional leader during the implementation of adat meetings; and 3) **Practical function**: as a mortar where rice is pounded in the house, and as a place to slaughter pigs, when there is a traditional ritual performed in the traditional house.

A Braid

14.49 (5 jam
yang lalu)

Dear Dr. Mithen Lullulangi,

Please find attached your corrected paper.

Further revision was needed. Therefore you are kindly asked to check through it, paying attention to all the comments you find and addressing them.

Please return the revised copy as soon as possible as we are completing the final draft of N.20-2020.

Please confirm you have correctly received this email and attachment.

Thanking you in advance.

Best wishes
Angela Mari Braid
Linguistic Advisor

ANDIRIPOSİ' AND ITS FUNCTION IN TRADITIONAL HOUSES AT PITU ULUNNA SALU, MAMASA REGENCY, INDONESIA

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Department of Civil Engineering Education, Universitas Negeri Makassar, Indonesia

Keywords: andiriposi', structure, custom, practical, function

1. Introduction

The old adage says, "it's different from the bottom of the fish pond, different from the grass-roots". Literally, this means that all fish ponds are different and all fields are different, even the grasshoppers that live in those fields are different. But this is only a metaphor which tells us that places or regions are very different. This includes the traditional architectural products of each community in each region and means that the particular traditional architecture of one distinguishes itself from that of another. The saying may therefore be applied to traditional architecture in the Indonesian Archipelago.

Various ethnic groups in Indonesia have produced various types of traditional architecture which, as well as being charming to look at, is of high cultural value and interesting to study. It is, moreover, not only ethnicities, but also sub-ethnicities that have different architectural characteristics or typologies, all of them enriching traditional Indonesian culture and architecture.

The researchers were interested in studying and examining more closely the traditional architecture in the Pitu Ulunna Salu Region (PUS), an area located in the middle of the West Sulawesi Province, which administratively consists of seven sub-districts in Mamasa Regency, known as ATM (Aralle, Tabulahan, and Mambi) in the aftermath of Law No.11 of 2002 concerning the formation of Palopo City and Mamasa Regency.

In Mamasa Regency, there are cultural differences that have penetrated into this region from the outside and have affected the procedures for building houses. This situation has consequently given rise to different architectural models, even though in some areas there are certain similarities. According to Ambe 'Kapala Mangngi' (a community leader and traditional figure), who was interviewed by the author in Nosu, migration to Mamasa occurred through three channels, a view also upheld by Buijs, a researcher and anthropologist from Leiden University. The three channels were, namely:

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1) The middle route – **this route** enters the Pana area, Mamasa, **and** reaches Mambi **adat, as reported by** Ambe' Pa'doran. Its distinctive feature is ' *ada' sanda mata, sanda ma'pata' sibawa kamalangngisan anna gayang sa'de*, which means complete customary rules **are to be adopted** starting from the simplest traditional ceremony to the highest traditional ceremony called *malangngi'*, **in which one of the principal features** ~~sign of~~ **is the** killing of a sacrificial animal by stabbing it **from?/on?** the side.

Comment [788]: What does this mean?

Delivered, or taught, or pioneered by Ambe 'Pad'doran

Comment [789]: Is 'reported by' acceptable?

2) The northern entrance – this route enters Tabang, Tabulahan, Kalumpang, **as reported by** Ambe 'Bobolangi'. **Its main** characteristic is that there is an *ada' sanda rumpukan sibawa pasayoan anna gayang sa'de*. **That is,** several kinds of customs have been approved **and are to** be implemented in this area with **full traditional ceremony and artefacts**, in the form of heirlooms (spears, **kris – a dagger that was a kind of talisman,** etc.) and killing sacrificial animals **as offerings** by stabbing them **from?/on?** the side.

Comment [790]: What is meant by 'customs that have been approved'?

Why are customs 'approved' and 'to be implemented'?

Customs are part of tradition and culture Or are you referring to them being approved by government policies or local authorities ...

This does not explain customs, but describes several kinds of traditions that are approved to be carried out with traditional equipment in the form of heirlooms, such as spears, kris, etc. and killing animals as offerings by being stabbed from the side.

Who has approved them?

Comment [791]: Please check interpretation

3) The southern route, **which enters** the Simbuang, Pattae, Messawa, and Sumarorong areas **as reported by** Ambe 'Sundidi. Its distinctive feature is the *ada' sangkandean sangngayokan sibawa gayang kollong*. This means **there is only one adat (tradition or custom)** and the implementation of a traditional ceremony marked by killing an animal as an offering by stabbing it in the throat [1].

Based on these three routes, there are some differences in implementing customs, for example, **in the practice of** slaughtering pigs **animals**. If in the central and northern regions ~~cut~~ **they stab** a pig ~~by stabbing it from the side, as well as when cutting~~ a buffalo is slaughtered by slitting ~~the buffalo's~~ **its** neck. This applies ~~in~~ **to** all areas ranging from Pa'na, Tabang, and Mamasa, to the Mambi region. But specifically for the Sumarorong, Tabone, Messawa, Sepang or southern regions of Mamasa Regency, the way to ~~cut~~ **slaughter** a pig in a traditional ceremony is to stab it at the base of its neck ~~then slaughter the~~ **and in the case of a** buffalo by **spearing it** from the base of the neck through to the heart.

Comment [792]: Does this slaughtering happen today?

Yes today, the way of slaughtering pigs and buffalo is still practiced

Comment [793]: What activities are you referring to?

The activities referred to here are community activities in daily life at home, in the family, and in social relationships with the people around them.

To carry out these rituals, which are important community practices, a container is needed and that container is architecture. In the past, **traditional architecture provided** a forum for **for performing** community activities and practices. Therefore culture, as an activity, **together with the environment it takes place in,** can be seen as the genius of the local community that has influenced the traditional architecture in each region. This means certain differences existed in the customary procedure for building houses, including several **related aspects, in particular,** architectural ornaments. **The main house, in which the community leader (customary leader) lived,** was of primary importance and played a major role in all community activities. **Specifically in the Mambi and surrounding areas, which is commonly referred to as the Pitu Ulunna Salu (PUS) region,** Buijs **has** said, "Although the old tradition is still very strong in some places in PUS, in many ways it is affected by **its** relationship with the coast. The shape of the houses is similar to the shape of the Mandar house **and many PUS names show the background of the Mandar**" [2]. Therefore, the traditional architectural model **in this area** is very different from other regions.

Comment [794]: This sentence has been added to emphasize the role of the house.

Comment [795]: No further mention is made of this relationship with the coast ...

To understand traditional architecture, some opinions about what architecture is, are first expressed. Rapoport said "Architecture is all kinds of developments that are intentionally carried out to change the physical environment and adapt it to certain administrative schemes that emphasize more, the socio-cultural elements" [3]. Another opinion, expressed by Sholihah, states that, "Architecture comes from the word "archi" which means head, and "tehton" which means craftsman. In general, architecture is the art that is carried out by an individual or group in designing a building that comes from their ideas and imagination [4]. Furthermore, Mithen, explained that traditional architecture is an architectural work designed by traditional communities from generation to generation as a means of carrying out various activities and meeting the needs of everyday life [5].

The traditional house is a form of traditional architecture that all ethnic groups throughout Indonesia possess. Yulianus, explained that traditional architecture is the result of local culture [6]. Therefore, it can be concluded that the traditional architecture of Pitu Ulunna Salu consisting of the traditional house and the surrounding built environment, such as the rice barn, as well as the rice fields that are an integral part of the design, are the result of the culture of the Pitu Ulunna Salu people.

6. Material and methods

The research was carried out in the Pitu Ulunna Salu (PUS) region, Mamasa Regency and its objective was to determine the function of the ANDIRIPOSİ' as the main pillar in a traditional house in the Pitu Ulunna Salu area in the past. To achieve this objective, a qualitative study was carried out which explored several research areas. This included data collection, which was done by observation and in depth interviews with community elders who still had knowledge of the function of the ANDIRIPOSİ' in traditional houses in the region, as well as data presentation, data reduction and analysis; finally, conclusions were drawn by examining all the information obtained through the research [7].

7. Result

3.1. Architectural review

After accurately exploring the research area, it was found that only two traditional houses with *andiriposi'* were still intact. According to community information, such houses have long been abandoned, namely since the community embraced Christianity and Islam, which started with the arrival of the Dutch, who spread Christianity in the area, in 1907. Then, several decades later, after the area became more accessible, traders from the Bugis region followed, who spread Islam. Only a few still adhere to local ancestral beliefs or *aluk mappurondo* and this is what has contributed to the survival of the two traditional houses. Another traditional house in the same style was destroyed some time ago simply because no one looked after it or cared anymore.

Comment [796]: Please uniform the use of capital letters, apostrophes, italics, etc. for the writing of ANDIRI POSİ' throughout the text as necessary.

Is this what you mean?

No. Uniform the way it is written throughout the text. using either :
-one word with a capital letter, Andiriposi'
- small letter, andiriposi'
- two words, Andiri posi' capital or small letter)

Comment [797]: See above.

The two traditional houses that are still intact are in different villages, one in Kaju Bera village and the other in Kondoruba' village. These two villages are the sites of the *aluk mappurondo* (ancestral religion), **which is still practiced**, even though the population is so small that the two traditional houses are threatened with extinction if the Regional Tourism Office does not take **action** to preserve the two **remaining** relics on the ancient site.

The traditional house of Pitu Ulunna Salu is a form of house on stilts and when viewed from the outside appears as a very simple structure built with local materials, that are also simple, such as the **material** of the roof covering, which is made from sago palm leaves. Likewise, the physical form from the outside looks very simple, but when viewed from an interior perspective, it actually has a very important function in fostering the order of life in society. Figure 1 shows how the physical form of the traditional house is laid out.

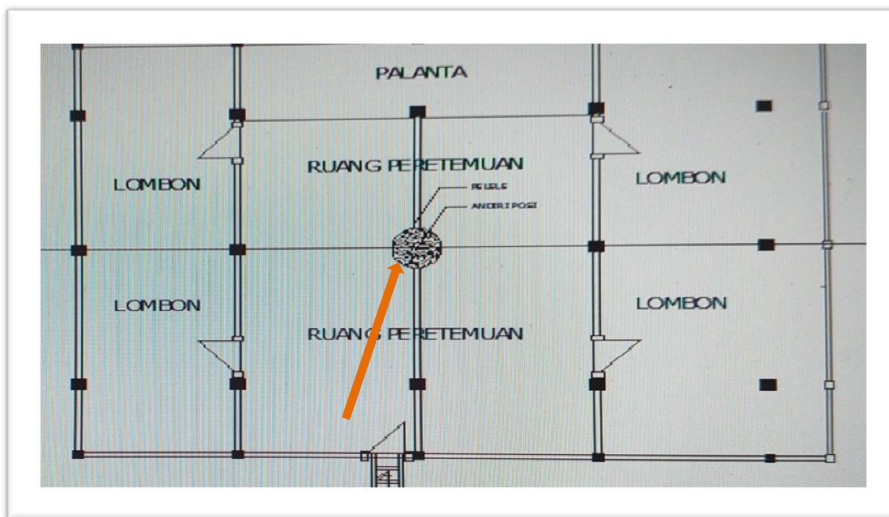


Figure 1. Traditional house plan in Kondoruba' (arrow indicates *andiriposi*)
(Source: Authors)

In the middle of the plan of the traditional house in Kondoruba', there is a large **pillar**, called **ANDIRI POSI** (indicated by arrow) that functions as the main pillar and the central structure, because all the pillars that support the house are connected to the main pillar. The plan also shows the spatial structure of the main room **which forms** a large meeting room. The top of the **ANDIRI POSI** appears in the middle of the room, and is round and flat, not continuous to the roof. **The flat part** serves as a mortar for pounding rice in the house **when it rains**; however it changes its function **to become** a seat for the customary chairman if a meeting is held at the traditional house. **In another part, there is a bedroom sleeping area, (Lombon) consisting of four rooms; one room is occupied by the customary head with his wife, while another is occupied by his children who, even though they may be married, live with their parents until they are able to build their own home. If, however, they**

Comment [798]: See above.

Comment [799]: See above.

Comment [7100]: The *Lombon* seems to occupy more than one part of the house, as it covers 4 areas, as you specify. Describe more accurately.

Lombon is the name of the room used for sleeping so that in one house in the PUS area it is possible to have more than one *lombon*, depending on the size of the house. But a traditional house that is given a position as a traditional leader has at least 4 *lombons*

already have their own home, when their parents die, one of their children, who is entrusted with the leadership (usually the first child), must return to the traditional house and continue their parents' duties as customary leaders in the area. Other parts of the structure can be seen in the longitudinal and cross sections in Figures 2 and 3.

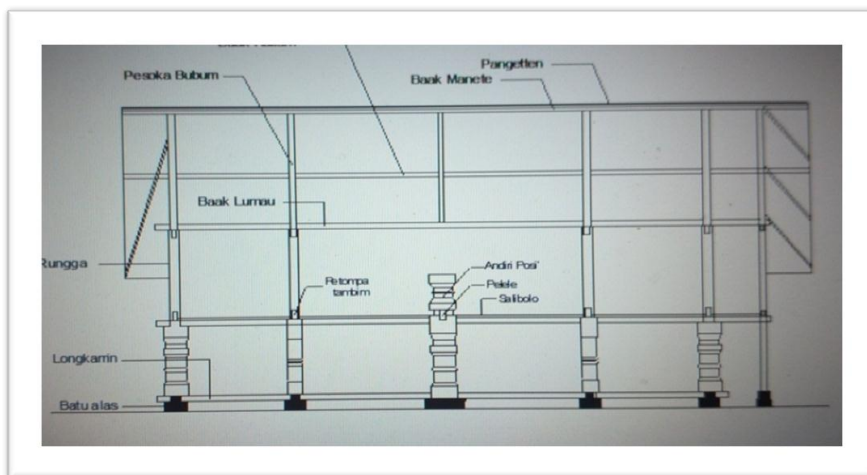


Figure 2. Longitudinal section of the traditional house of Kondoruba '
(Source: Authors' research results)

Figure 2 is a longitudinal section of the structure illustrating where the **ANDIRIPOS!** stands in the middle of the house. In this position it acts as the main pillar by carrying the weight of the sub-floor structure without however reaching the upper structure and supporting it, which is the function of the other pillars. In fact, the other pillars, which go from the ground to the top of the structure and are connected to each other with thin beams called *pelelen* (literally tendrils), carry the main load of the floor structure.

Comment [7101]: See above.

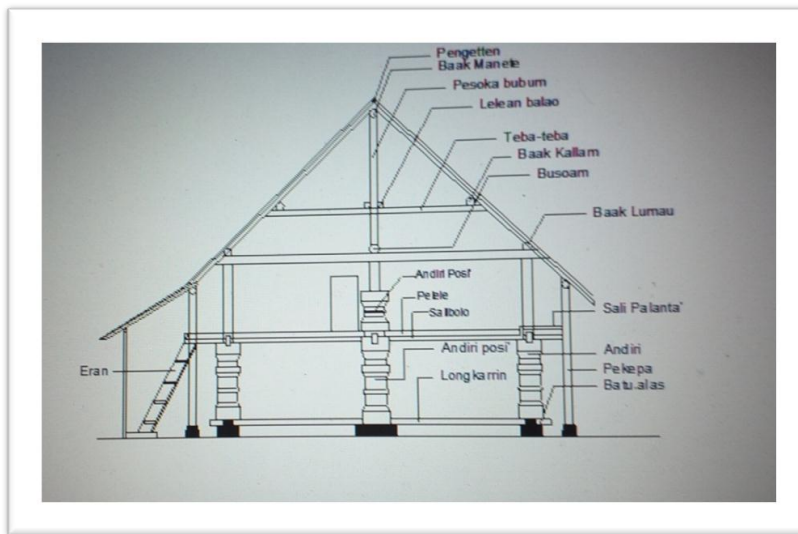


Figure 3. Cross section of the Kondoruba traditional house
(Source: Authors' research results)

Figure 3 is a cross section of the house showing the other smaller pillars around the **ANDIRIPOS** in the **centre** and connected to each other by the thin beams (*pelelen*) which reach the roof structure, so that the entire structure is seen as a whole single unit with the **ANDIRIPOS**' pillar as the **focal point**.

Comment [7102]: See above.

The **andiriposi** in Figure 1 (house plan) is situated in the **centre** of the house and, as can be seen in the longitudinal section, in the middle of the meeting room; to the left and right of the meeting room there is a **sleeping area** (*lombon*). As mentioned earlier, its function is as a bedroom or family room used by different families. This is because the traditional house is not inhabited by only one family, but very often by several families. These 'families' are namely the people who were the first owners to occupy one of the rooms; then come their children with their families, who may occupy another room. Therefore, there is usually more than one family in the house, especially if they are not yet well established economically. In this case, they are allowed to stay in the parents' house until they are able to make their own house.

Comment [7103]: See above.

The position of authority is generally bequeathed to the first child. If the first child is a girl, it may be held by the second or third son. Consequently, the son who replaces his father lives in the traditional house. If all of the children are women, one of them may be appointed as the **customary head** to replace the father and called *ada'baine*, but she must meet the criteria of possessing good leadership qualities (fairness, prioritizing public interests over personal or family interests, etc.) in order to be a good customary leader too.

9.2. Physical features of the house

As explained above, research into this type of house revealed two structures that were intact: the traditional house in Kondo Ruba and the other, in the traditional village of Kaju Bera. The characteristics of the two remaining homes can be seen in the photos (Figure 4 and 5) taken at the research location.



Figure 4. Traditional house in Kondo Ruba'
(source: Authors' research results)

The original owner of this traditional house, which is hundreds of years old, has long died and the people who inhabit it today are the fifth generation of descendants of the first owner.



Figure 5. Traditional house in Kaju Bera
(source: Authors' research results)

Similar to the traditional house in Kondo Ruba, the one in Kaju Bera is also hundreds of years old. Today, the seventh generation of descendants of the first owner live in it, so it is estimated to be older than the one in **Ruba Condo**.

Figure 6 shows a detail of the wooden structure the house. It can be seen that the corner pillar is connected to other vertical pillars by the thin poles and beams known as *pelelen*, which reinforce the structure, making the whole much stronger and more solid. This is a typical model of the traditional house structure in Kaju Bera.

Comment [7104]: Please uniform the use of Kondo Ruba throughout text. Is it one word or two words, etc. Here it is Ruba Condo Condo Ruba?please correct.



Figure 6. The main pillars of the traditional house in Kaju Bera connected to one another by thin beams called *pelelen* (Source: Authors' research results).

Comment [7105]: Can the image be improved and more clearly defined?

The corner pillar also functions as a support for the upper section and through the connecting network of pillars and beams, the *pelelen*, is connected to the Andiriposi in the middle of the house, so that the entire structure is a unified whole and is extremely solid. The structure, moreover, is able to absorb shocks, for example, in the event of an earthquake. This reflects the idea of a construction that has been adapted to the environment, considering that the area is situated on a fault line linked to the movement of the earth's tectonic plates, in this case, the Saddang Fault, which stretches from the Mamuju region, heading south, to the East coast of Selayar Island and South Sulawesi Province, for approximately 500 km. This shows that although the knowledge of the old people of Pitu Ulunna Salu about tectonic earthquakes may have been limited, it was based on their empirical experience, so they were able to create a structural model that adapted to the natural conditions in which they lived; this is a piece of local wisdom that today's generation can be proud of. Figure 7 shows the current condition of the Andiriposi inside the house (indicated by arrow).



Figure 7. The Andiriposi' in the middle of the traditional house in Kondoruba' looks bigger than the other pillars (source: Authors' research results).

Comment [7106]: This is an important image – central to your paper. Please improve and make it more well-defined?

Figure 7 shows the *Andiriposi'* which stands in the middle of the house. Below the house the *Andiriposi'* is buried in the ground surrounded by large stones, which together provide the foundations of the structure, so that there is no lower floor which is connected to other supporting pillars by thin beams (*pelelen*) so that it is a strong structural unit.

Comment [7107]: Can you explain the cultural significance of this detail? It would seem the andiriposi is a tree trunk and the pelelen represent its branches – is this significant? Does the andiriposi perhaps represent life – a living organism?

10. Discussion

The structural material used is material that is easily obtained from around the location of the village, consisting of hardwood and primarily uru wood, fibers and stones. To tie the structures together, a peg and tie system was used. The specifics of the traditional house, are the *Andiriposi'* or the main pillar in the middle of the house, made specifically to be the focal point; because of its special function, it is decorated in a very particular way. A good example is the *andiriposi'* in the center of the structure of the traditional house of Pitu Ulunna Salu.

Comment [7108]: Are you referring to the house in the village mentioned above or are you speaking in general here about the area of PUS?

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This is confirmed by Buijs, **who** explains that all wood used for structural materials in traditional houses has two ends, namely the base from near the roots and the top associated with the branches, twigs, shoots and leaves. If the wood is used as a pillar, then the base must be at the bottom, it cannot be inverted. Thus, when installing wood as a structural material, care must be taken in positioning it correctly. For example, **in erecting the** pillars in a traditional house, the pillars must have all their bases in the ground and stand upright. Their function is to bear the load of the floors, walls and roof above. This is in accordance with local community belief, **which** as Buijs writes, **says** that a house must also bear the burden of life, namely the occupants and household objects inside it, because the house itself is a living organism and is directly interconnected **to** the welfare of its occupants. The andiriposi therefore, besides functioning as one of the load-bearing pillars, is the main pillar and symbolises the house of the customary leader [1].

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11. Conclusion

Based on the results and discussion above, it can be concluded that the *andiriposi'* has the following **characteristics and functions**:

- 1) **As a structure**: it is the main pillar in the middle of the house and is the center of the lower structure and floor structure of the building;
- 2) **As an adat /custom**: it is a starting point for the construction of traditional houses, and acts as a seat for the traditional leader during *adat* meetings;
- 3) **Practical use**: it is used as a mortar where rice is pounded and as a place for slaughtering pigs when there is a traditional ritual performed inside the traditional house.

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Summary

The location of this research is in the Pitu Ulunna Salu (PUS) region, Mamasa Regency, Indonesia. The aim is to examine and report on the function of the *andiriposi'* in traditional houses in the Pitu Ulunna Salu area in the past. The methodology involved carrying out a qualitative study by exploring all research areas. Data was collected by observation and in-depth interviews with old people who still have knowledge of the function of the *andiriposi'* in traditional houses in the past. Data analysis involved qualitative analysis, which included data collection, data presentation, data reduction and drawing conclusions. The results showed that the function of the *andiriposi'* in traditional houses in the Pitu Ulunna Salu area was: 1) **Structural**: as the main pillar in the middle of the house and as the central point of the lower structure and the floor of the building; 2) **Adats**: as a starting point for the construction of houses and as a seat for the traditional leader during the implementation of adat meetings; and 3) **Practical function**: as a mortar where rice is pounded in the house, and as a place to slaughter pigs, when there is a traditional ritual performed in the traditional house.

MITHEN LULLULANGI UNM

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Best wishes Dear: Angela Mari Braidia Linguistic Advisor

Thank you for the email, as well as corrections to my article. I have also tried to correct the article again according to the instructions from the Advisor, I hope that the results of the correction have met the requirements and this article can be published soon. Here I send two files, one answers each correction in the right column of corrections, but sorry there are some things that we can not answer completely. And the second file, in the form of improvements to all existing corrections, hopefully this file is final and can meet the requirements to be published in the final draft of N. 20-2020.

Greetings, Mithen Lullulangi

ANDIRIPOSİ' AND ITS FUNCTION IN TRADITIONAL HOUSES AT PITU ULUNNA SALU, MAMASA REGENCY, INDONESIA

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Department of Civil Engineering Education, Universitas Negeri Makassar, Indonesia

Keywords: andiriposi', structure, custom, practical, function

1. Introduction

The old adage says, "it's different from the bottom of the fish pond, different from the grass-roots". Literally, this means that all fish ponds are different and all fields are different, even the grasshoppers that live in those fields are different. But this is only a metaphor which tells us that places or regions are very different. This includes the traditional architectural products of each community in each region and means that the particular traditional architecture of one distinguishes itself from that of another. The saying may therefore be applied to traditional architecture in the Indonesian Archipelago.

Various ethnic groups in Indonesia have produced various types of traditional architecture which, as well as being charming to look at, is of high cultural value and interesting to study. It is, moreover, not only ethnicities, but also sub-ethnicities that have different architectural characteristics or typologies, all of them enriching traditional Indonesian culture and architecture.

The researchers were interested in studying and examining more closely the traditional architecture in the Pitu Ulunna Salu Region (PUS), an area located in the middle of the West Sulawesi Province, which administratively consists of seven sub-districts in Mamasa Regency, known as ATM (Aralle, Tabulahan, and Mambi) in the aftermath of Law No.11 of 2002 concerning the formation of Palopo City and Mamasa Regency.

In Mamasa Regency, there are cultural differences that have penetrated into this region from the outside and have affected the procedures for building houses. This situation has consequently given rise to different architectural models, even though in some areas there are certain similarities. According to Ambe 'Kapala Mangngi' (a community leader and traditional figure), who was interviewed by the author in Nosu, migration to Mamasa occurred through three channels, a view also upheld by Buijs, a researcher and anthropologist from Leiden University. The three channels were, namely:

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- 1) The middle route – this route enters the Pana area, Mamasa, and reaches Mambi as under by Ambe' Pa'doran. Its distinctive feature is '*ada' sanda mata, sanda ma'pata' sibawa kamalangngisan anna gayang sa'de*', which means complete customary rules are to be adopted starting from the simplest traditional ceremony to the highest traditional ceremony called *malangngi'*, in which one of the principal features is the killing of a sacrificial animal by stabbing it on the side.
- 2) The northern entrance – this route enters Tabang, Tabulahan, Kalumpang, under by Ambe' Bobolangi'. Its main characteristic is that there is an *ada' sanda rumpukan sibawa pasayoan anna gayang sa'de*. That is, several kinds of traditions have been approved and are to be implemented in this area with full traditional ceremony and artefacts, in the form of heirlooms and killing sacrificial animals as offerings by stabbing them on the side.
- 3) The southern route, which enters the Simbuang, Pattae, Messawa, and Sumarorong areas under by Ambe 'Sundidi. Its distinctive feature is the *ada' sangkandean sangngayokan sibawa gayang kollong*. This means there is only one *adat* (tradition or custom) and the implementation of a traditional ceremony marked by killing an animal as an offering by stabbing it in the throat [1].

Based on these three routes, there are some differences in implementing customs, for example, in the practice of slaughtering animals. In the central and northern regions they stab a pig from the side, a buffalo is slaughtered by slitting its neck. This applies to all areas ranging from Pa'na, Tabang, and Mamasa, to the Mambi region. But specifically for the Sumarorong, Tabone, Messawa, Sepang or southern regions of Mamasa Regency, the way to slaughter a pig in a traditional ceremony is to stab it at the base of its neck and in the case of a buffalo by spearing it from the base of the neck through to the heart.

To carry out these rituals, which are important community practices, a container is needed and that container is architecture. In the past, traditional architecture provided a forum for performing community activities and practices. Therefore culture, as an activity, together with the environment it takes place in, can be seen as the genius of the local community that has influenced the traditional architecture in each region. This means certain differences existed in the customary procedure for building houses, including several related aspects, in particular, architectural ornaments. The main house, in which the community leader (customary leader) lived, was of primary importance and played a major role in all community activities. Specifically in the Mambi and surrounding areas, which is commonly referred to as the Pitu Ulunna Salu (PUS) region, Buijs has said, "Although the old tradition is still very strong in some places in PUS, in many ways it is affected by its relationship with the coast. The shape of the houses is similar to the shape of the Mandar house and many PUS names show the background of the Mandar" [2]. Therefore, the traditional architectural model in this area is very different from other regions.

To understand traditional architecture, some opinions about what architecture is, are first expressed. Rapoport said "Architecture is all kinds of developments that are intentionally carried out to change the physical environment and adapt it to

certain administrative schemes that emphasize more, the socio-cultural elements” [3]. Another opinion, expressed by Sholihah, states that, “Architecture comes from the word "archi" which means head, and "tehton" which means craftsman. In general, architecture is the art that is carried out by an individual or group in designing a building that comes from their ideas and imagination [4]. Furthermore, Mithen, explained that traditional architecture is an architectural work designed by traditional communities from generation to generation as a means of carrying out various activities and meeting the needs of everyday life [5].

The traditional house is a form of traditional architecture that all ethnic groups throughout Indonesia possess. Yulianus, explained that traditional architecture is the result of local culture [6]. Therefore, it can be concluded that the traditional architecture of Pitu Ulunna Salu consisting of the traditional house and the surrounding built environment, such as the rice barn, as well as the rice fields that are an integral part of the design, are the result of the culture of the Pitu Ulunna Salu people.

8. Material and methods

The research was carried out in the Pitu Ulunna Salu (PUS) region, Mamasa Regency and its objective was to determine the function of the *Andiriposi'* as the main pillar in a traditional house in the Pitu Ulunna Salu area in the past. To achieve this objective, a qualitative study was carried out which explored several research areas. This included data collection, which was done by observation and in depth interviews with community elders who still had knowledge of the function of the *Andiriposi'* in traditional houses in the region, as well as data presentation, data reduction and analysis; finally, conclusions were drawn by examining all the information obtained through the research [7].

9. Result

3.1. Architectural review

After accurately exploring the research area, it was found that only two traditional houses with *Andiriposi'* were still intact. According to community information, such houses have long been abandoned, namely since the community embraced Christianity and Islam, which started with the arrival of the Dutch, who spread Christianity in the area, in 1907. Then, several decades later, after the area became more accessible, traders from the Bugis region followed, who spread Islam. Only a few still adhere to local ancestral beliefs or *aluk mappurondo* and this is what has contributed to the survival of the two traditional houses. Another traditional house in the same style was destroyed some time ago simply because no one looked after it or cared anymore.

The two traditional houses that are still intact are in different villages, one in Kaju Bera village and the other in Kondo Ruba' village. These two villages are the sites of the *aluk mappurondo* (ancestral religion), which is still practiced, even though

the population is so small that the two traditional houses are threatened with extinction if the Regional Tourism Office does not take action to preserve the two remaining relics on the ancient site.

The traditional house of Pitu Ulunna Salu is a form of house on stilts and when viewed from the outside appears as a very simple structure built with local materials, that are also simple, such as the material of the roof covering, which is made from sago palm leaves. Likewise, the physical form from the outside looks very simple, but when viewed from an interior perspective, it actually has a very important function in fostering the order of life in society. Figure 1 shows how the physical form of the traditional house is laid out.

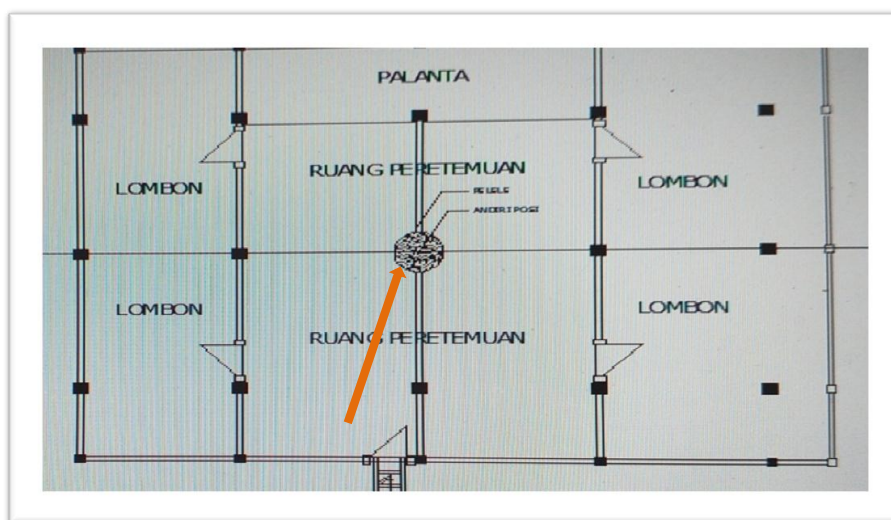


Figure 1. Traditional house plan in Kondo Ruba' (arrow indicates Andiriposi)
(Source: Authors)

In the middle of the plan of the traditional house in Kondo Ruba', there is a large pillar, called *Andiriposi'* (indicated by arrow) that functions as the main pillar and the central structure, because all the pillars that support the house are connected to the main pillar. The plan also shows the spatial structure of the main room which forms a large meeting room. The top of the *Andiriposi'* appears in the middle of the room, and is round and flat, not continuous to the roof. The flat part serves as a mortar for pounding rice in the house when it rains; however it changes its function to become a seat for the customary chairman if a meeting is held at the traditional house. In another part, there is a sleeping area, (*Lombon*) consisting of four rooms ; one room is occupied by the customary head with his wife, while another is occupied by his children who, even though they may be married, live with their parents until they are able to build their own home. If, however, they already have their own home, when their parents die, one of their children, who is entrusted with the leadership (usually the first child), must return to the traditional house and

continue their parents' duties as customary leaders in the area. Other parts of the structure can be seen in the longitudinal and cross sections in Figures 2 and 3.

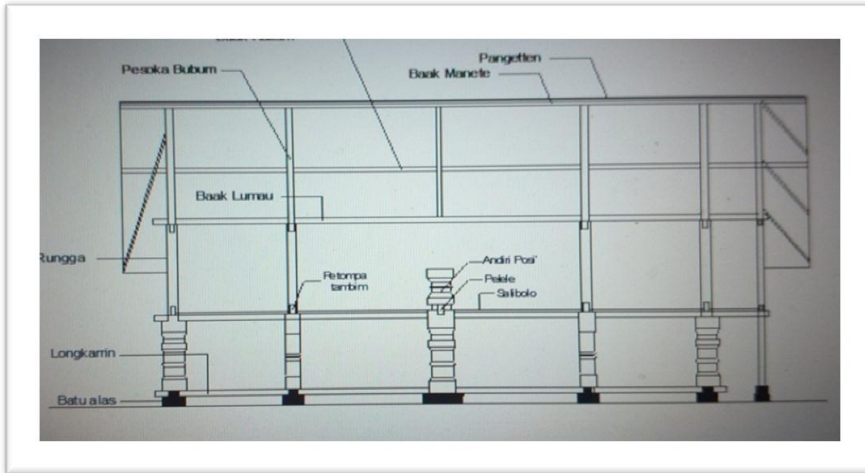


Figure 2. Longitudinal section of the traditional house of Kondo Ruba ' (Source: Authors' research results)

Figure 2 is a longitudinal section of the structure illustrating where the *Andiriposi* stands in the middle of the house. In this position it acts as the main pillar by carrying the weight of the sub-floor structure without however reaching the upper structure and supporting it, which is the function of the other pillars. In fact, the other pillars, which go from the ground to the top of the structure and are connected to each other with thin beams called *pelelen* (literally tendrils), carry the main load of the floor structure.

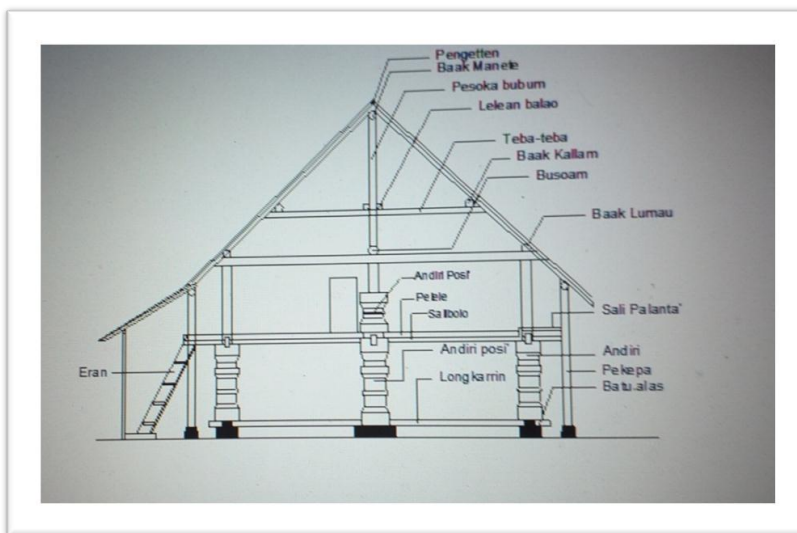


Figure 3. Cross section of the Kondo Ruba traditional house (Source: Authors' research results)

Figure 3 is a cross section of the house showing the other smaller pillars around the *Andiriposi'* in the centre and connected to each other by the thin beams (*pelelen*) which reach the roof structure, so that the entire structure is seen as a whole single unit with the *Andiriposi'* pillar as the focal point.

The *Andiriposi* in Figure 1 (house plan) is situated in the centre of the house and, as can be seen in the longitudinal section, in the middle of the meeting room; to the left and right of the meeting room there is a sleeping area (*lombon*). As mentioned earlier, its function is as a bedroom or family room used by different families. This is because the traditional house is not inhabited by only one family, but very often by several families. These 'families' are namely the people who were the first owners to occupy one of the rooms; then come their children with their families, who may occupy another room. Therefore, there is usually more than one family in the house, especially if they are not yet well established economically. In this case, they are allowed to stay in the parents' house until they are able to make their own house.

The position of authority is generally bequeathed to the first child. If the first child is a girl, it may be held by the second or third son. Consequently, the son who replaces his father lives in the traditional house. If all of the children are women, one of them may be appointed as the customary head to replace the father and called *ada'baine*, but she must meet the criteria of possessing good leadership qualities (fairness, prioritizing public interests over personal or family interests, etc.) in order to be a good customary leader too.

11.2. Physical features of the house

As explained above, research into this type of house revealed two structures that were intact: the traditional house in Kondo Ruba and the other, in the traditional village of Kaju Bera. The characteristics of the two remaining homes can be seen in the photos (Figure 4 and 5) taken at the research location.



Figure 4. Traditional house in Kondo Ruba'
(source: Authors' research results)

The original owner of this traditional house, which is hundreds of years old, has long died and the people who inhabit it today are the fifth generation of descendants of the first owner.



Figure 5. Traditional house in Kaju Bera
(source: Authors' research results)

Similar to the traditional house in Kondo Ruba, the one in Kaju Bera is also hundreds of years old. Today, the seventh generation of descendants of the first owner live in it, so it is estimated to be older than the one in Kondo Ruba'.

Figure 6 shows a detail of the wooden structure the house. It can be seen that the corner pillar is connected to other vertical pillars by the thin poles and beams known as *pelelen*, which reinforce the structure, making the whole much stronger and more solid. This is a typical model of the traditional house structure in Kaju Bera.



Figure 6. The main pillars of the traditional house in Kaju Bera connected to one another by thin beams called *pelelen* (Source: Authors' research results).

The corner pillar also functions as a support for the upper section and through the connecting network of pillars and beams, the *pelelen*, is connected to the *Andiriposi* in the middle of the house, so that the entire structure is a unified whole and is extremely solid. The structure, moreover, is able to absorb shocks, for example, in the event of an earthquake. This reflects the idea of a construction that has been adapted to the environment, considering that the area is situated on a fault line linked to the movement of the earth's tectonic plates, in this case, the Saddang Fault, which stretches from the Mamuju region, heading south, to the East coast of Selayar Island and South Sulawesi Province, for approximately 500 km. This shows that although the knowledge of the old people of Pitu Ulunna Salu about tectonic earthquakes may have been limited, it was based on their empirical experience, so they were able to create a structural model that adapted to the natural conditions in which they lived; this is a piece of local wisdom that today's generation can be proud of. Figure 7 shows the current condition of the *Andiriposi* inside the house (indicated by arrow).



Figure 7. The *Andiriposi* in the middle of the traditional house in Kondo Ruba' looks bigger than the other pillars (source: Authors' research results).

Figure 7 shows the *Andiriposi* which stands in the middle of the house. Below the house the *Andiriposi* is buried in the ground surrounded by large stones, which together provide the foundations of the structure, so that there is no lower floor which is connected to other supporting pillars by thin beams (*pelelen*) so that it is a strong structural unit.

12. Discussion

The structural material used is material that is easily obtained from around the location of the village, consisting of hardwood and primarily uru wood, fibers and

stones. To tie the structures together, a peg and tie system was used. The specifics of the traditional house, are the *Andiriposi'* or the main pillar in the middle of the house, made specifically to be the focal point; because of its special function, it is decorated in a very particular way. A good example is the *Andiriposi'* in the center of the structure of the traditional house of Pitu Ulunna Salu.

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Based on the results and discussion above, it can be concluded that the *andiriposi'* has the following characteristics and functions:

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A Braid

Sab, 6 Feb 15.21 (2 hari
yang lalu)

kepada salvatore, saya

Dear Dr. Mithen Lullulangi,

I hope this e-mail finds you well.

Please find attached your paper which has been further revised.

You are kindly asked to check through it once more, paying attention to all the comments you find and addressing them.

Please return the revised copy as soon as possible.

Please confirm you have correctly received this email and attachment.

Thanking you in advance.

Best wishes

Angela Mari Braid

Linguistic Advisor

Dear: Angela Mari Braid

27 Apr 2021
01.20

Linguistic Advisor

Thank you for the email, as well as corrections to my article.

I have also tried to correct the article again according to the instructions from the Advisor, I hope that the results of the correction have met the requirements and this article can be published soon.

Here I send two files, one answers each correction in the right column of corrections, but sorry there are some things that we can not answer completely. And the second file, in the form of improvements to all existing corrections, hopefully this file is final and can meet the requirements to be published in the final draft of N. 20-2020.

Greetings,

Mithen Lullulangi

Salvatore Lorusso <salvatore.lorusso@unibo.it>

Dear Dr. Lullulangi,

You are possibly a little confused about things.

Your paper is in the process of being published in issue N. 20 (2020) of the Journal "Conservation Science in Cultural Heritage" and has not yet appeared online.

Salvatore Lorusso

Editor-in-Chief

27 Apr 2021
20.00

MITHEN LULLULANGI UNM <mithen@unm.ac.id>

Dear: Salvatore Lorusso

Editor-in-Chief

Thank you for the information, hopefully what you promise will be realized soon. And if you may know, which month will the N 20 (2020) issue be released?

Regards

Mithen Lullulangi

Dear Dr. Mithen Lullulangi,

Please find attached your corrected paper.

Further revision was needed. Therefore you are kindly asked to check through it, paying attention to all the comments you find and addressing them.

Please return the revised copy as soon as possible as we are completing the final draft of N.20-2020.

Please confirm you have correctly received this email and attachment.

Thanking you in advance.

Best wishes

Angela Mari Braidà

Linguistic Advisor

A Braid <angie_ambra@yahoo.co.uk>

15 Mei 2021
14.14

Dear Dr. Lullulangi,

I hope this email finds you well.

I am writing to ask if you could kindly give us your postal address so the publisher, L'Erma di Bretschneider, can send you the hard copy of issue N.20 of the Journal "Conservation Science in Cultural Heritage".

Please send the email with the correct postal address for shipping to:

filippomariani@lerma.it

The Journal is now also available online.

Thank you

Best wishes

Angela Mari Braid