



PALAWA TRADITIONAL PERFORMANCE 'AND THEIR DEVELOPMENT ENVIRONMENT AS A CULTURAL TOURISM OBJECT IN TANA TORAJA

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ABSTRACT

This study aims to determine the Palawa traditional village 'and its social environment as one of the unique cultural attractions in Tana Toraja. The type of research is qualitative research. Data collection is done through observation, interview, and documentation. The research variables consist of: Non-physical aspects, which are related to legends, and traditional functions, then physical aspects, concerning architectural review, as a product of traditional architecture. The data analysis technique used is descriptive qualitative analysis, which is analyzing each variable descriptively, consisting of four activity flows, which are data selection, data presentation, analyzing, and conclusions. The results show that: Palawa 'traditional village is one of the tourist areas created by humans in the form of relics of the past in the form of traditional houses with their built environment, which can be understood from two aspects, namely: 1) Non-physical aspects concerning legends and traditional functions during the then, and 2) Physical aspects in the form of traditional architectural appearance that can be listened to from Layout, shape, structure, and construction and decoration as well as the built environment in the form of granaries, space between houses and barns, rante, kombong, and stone graves.

Keywords: *Traditional, Architecture, tourism, attractions, objects.*

INTRODUCTION

Administratively, Palawa 'is an area in the Sesean District of North Toraja district, with an area of 6.00 km². The distance from the capital city of Regency is about 11 km, which is the city of Rantepao as the capital of the North Toraja Regency. The nature of the mountains is mountainous, with a height of 720 m above sea level. The air temperature at night is 27 oC and during the day it reaches 28 0 C - 30 0 C. There are two seasons, namely the October-April rainy season, and the April-October dry season. According to data from the North Toraja Tourism Department, in the traditional village of Palawa 'there are 11 Tongkonan, and 15 paddy fields. (<https://www.pedomanwisata.com>)

To explain the origin of this custom village, there is no historical evidence to be written, but rather a legend that has been spoken orally, from generation to generation. Legend is a folk prose story that is considered by those who have a story to be a reality. Legends are also defined by folklore that is considered to be true, whose stories are linked to historical figures and also seasoned with the wonders,

superstitions, and privileges of its characters. According to Wikipedia, the meaning of legend is the story of folk prose that is considered to be something that happened.

Danandjaja, J, (1984) explained that legend is a people's prose story which is considered by those who have a story as an event that happened. Unlike myths, legends are secular (worldly). It happened in a time not too long ago and is located in the world as we know it today. Legends are encouraged by humans even though there are times when they have extraordinary traits, and often also assisted by magical creatures. Legend is often seen as a collective "history" (folk history), even though "history" is not written and has been distorted, so it is often far different from the original story. Furthermore, Rukmini, D, (2009) explains that legends are indeed closely related to the history of life in the past even though the level of truth is often not pure. The legend is semihistorical.

Legend is also closely related to customs in the past. In Wikipedia, it is explained that: Adat is a cultural idea consisting of cultural values, norms, habits, institutions, and customary law that is commonly practiced in a group. If this custom is not implemented there will be destroyed that will result in unwritten sanctions for the local community against perpetrators deemed deviant. Furthermore, Soekanto, (2012) explained that customs have strong ties and influences in society, their binding strength depends on the community "or the part of society" that supports those customs which mainly stem from rejecting feelings of justice. Customs are cultural behaviors and rules that have been tried to be applied in the social environment of society. Customs is a characteristic of an area that has been adhered to since a long time ago in the people who do it. (www.gurupendidikan.co.id).

Based on these customs, people carry out all their activities based on these rules in fostering social relations of kinship, including building their settlements so that the traditional architectural products they create also function as well as customs. Brain, (2020) explains that: The function of a traditional house is: 1) As a distinctive symbol of the local culture / local area; 2) To be introduced to the younger generation, that the traditional house is a cultural heritage/inheritance of the Indonesian people; and 3) To be introduced to all Indonesian people.

Rapopot, (1969) said that architecture is any kind of development that is intentionally carried out to change the physical environment and adapt it to certain administrative schemes to put more emphasis on the socio-cultural elements. Furthermore, Sumintardja, (1995) defines that architecture is something that humans build for the benefit of their bodies (protecting themselves from interference) and the interests of their souls (comfort, tranquility). Vitruvius, (1486) in his view of a good building must have three aspects that must be synthesized in architecture, namely infirmity (strength or construction), utility (utility or function), and venustas (beauty or aesthetics). Then Rapoport, (1960) said: Traditional architecture is an architectural firm that is passed down from one generation to the next. Studying traditional buildings means learning about community traditions that are more than just physical building traditions.

RESEARCH METHODS

This study aims to determine the Palawa traditional village and its social environment as one of the unique cultural attractions in Tana Toraja. The type of research is qualitative research. Data collection is done through observation, interview, and documentation. The research variables consist of: Non-physical aspects, which are related to legends, and traditional functions, then physical aspects, concerning architectural review, as a product of traditional architecture. The data analysis technique used is descriptive qualitative analysis, which is analyzing each

variable descriptively, consisting of four activity flows, which are data selection, data presentation, analyzing, and conclusions.

RESEARCH RESULTS AND DISCUSSION

Non-Physical Aspects

The results of the study are included in the non-physical aspects, namely: Legend, and traditional functions which will be explained as follows:

Legend

Based on the results of interviews with the elders of the traditional village owners in Palawa, 'explained that: Long ago, a man from Mount Sesean named Tomadao was adventurous. In his adventure, he met a girl from the mountain Tibembeng named Tallo Mangka Kalena. They then married and settled east of Lembang Palawa 'which is called Kulambu (where the Lembang Palawa office is located' now). From their marriage, there are two versions. The first version said that gave birth to a child named Datu Muane 'who married Lai' Rangri 'then his descendants built Tongkonan which later became the village of Palawa'. The second version said that from the marriage, gave birth to four children, namely: Pong Sengo set up Tongkonanidal in pairs, Ne 'Mawa' founded Tongkonan Pampang Dewata in Buntu Limbong, Ne 'Salombe' established Tongkonan Salombe 'in Mendedek village, and Ne 'Totaru who built the dead-end Tongkonan in Palawa' and later his descendants helped build the tongkonan around him so that the Palawa traditional village was created 'as it is today. Ne 'Totaru is estimated to have lived around 1750, who held the Kaparengngesan or traditional ruler in Palawa' and its surroundings.

There are about ten traditional houses in Palawa, plus one cultural as a museum. Of the ten pieces of the oldest tongkonan is the dead-end Tongkonan built by Ne 'Totaru who is estimated to have aged between 10-12 generations ago. Palawa 'traditional village has a built environment, namely: 1) Rante called Rante Pa'padanunan as a traditional buffalo cutting ceremony at the grief event, 2) Old burrows (stone graves) at Tiro Allo and Kamandi, 3) Built forest (Kombong) around the village, and 4) Alang sura '(rice barns) of fifteen.

Customary Function

As befits the traditional village which consists of several traditional houses (tongkonan) in Tana Toraja, have different roles and functions of adat. However, to explain the customary functions of each Tongkonan, the writer had difficulty because from several informants interviewed, no one was able to provide accurate data, including Petrus Kamma 'as a direct descendant of Ne' Totaru the owner of the Palawa traditional village '. But in general, the Palawa traditional village 'is a traditional ruling village in Palawa' and its surroundings, so that the tongkonan is believed to have different traditional functions, there is as Pesio 'Aluk, there is as Pekamberan, and there is as Ariri Stone.

Then the dead-end Tongkonan, which is highlighted in this study, is considered as the oldest tongkonan which is also estimated as the Pesio 'Aluk Tongkonan, although ornaments as the identity of the highest traditional function do not appear in this tongkonan. For the implementation of traditional ceremonies in the Palawa 'traditional village, all types of traditional ceremonies are included in Aluk

Rambu Tuka' (traditional festivals related to thanksgiving, weddings, etc., as well as Aluk Rambu Solo '(related traditional parties) with death) has been carried out in this traditional village and is generally centered on tongkonan, and is supported by a variety of ritual devices that constitute the built environment of tongkonan, such as burrows, rante, simbuang, paya / bala'kayan, and others.

Physical aspects

Concerning the physical aspects of this study, it is related to architectural aspects as one of the traditional architectural products in the past, and although it has been hundreds of years old but is still intact and can be seen and visited as cultural tourism objects to the present.

The architectural review relating to the physical aspects of the building and the built environment will be explained as follows:

1. Layout

Regarding the layout of the Palawa traditional village 'and the built environment, it can be explained in the figure below.

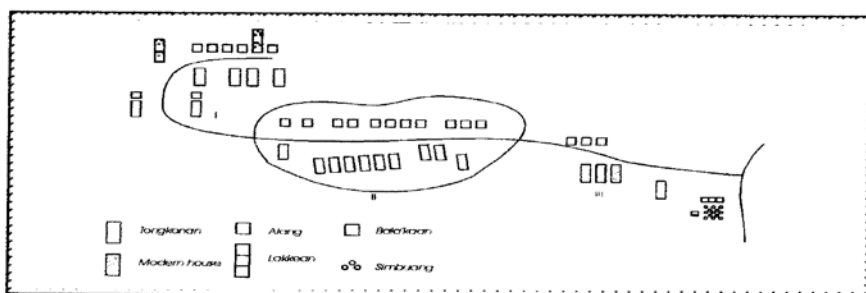


figure 1. Situation Map of Palawa Customary Village '
Source: Research results

From the situation map in Figure 1 above, then plotted in the form of a site plan like in Figure 2 below.

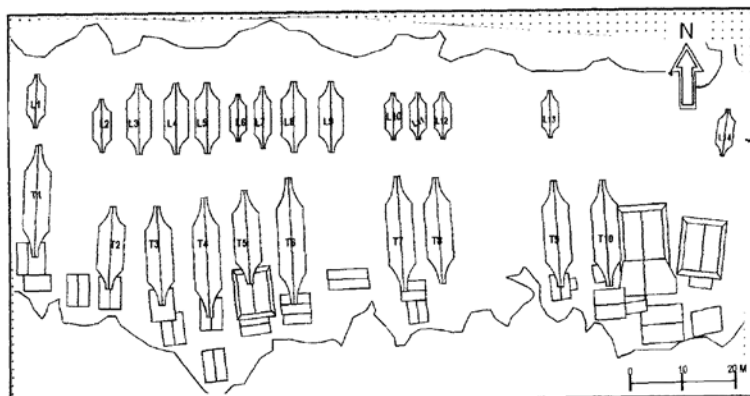


Figure 2. Palawa Indigenous Village Site Plan '
Source: Research Results

The pattern or basic form of Palawa 'traditional village, reflecting the original village pattern, extending from east to west with tongkonan and alang facing each other and forming pangrampak (space) between the row of alang and tongkonan is also part of the built environment of Tongkonan, which has an important role in during traditional ceremonies. Even though the oldest house is usually at the end of the sunset, but in this traditional village, Tongkonan Buntu as the oldest tongkonan, is in the second position from the end of the sunset, so that is specific to this traditional village. Palawa traditional village patterns', can be seen in Figure 3 below.



Figure 3. Site Plan three-dimensional Palawa custom village '
Source: Yultin Rante (2017).

The pattern of Palawa 'customary village', following the pattern of opposites, is the Tongkonan with the front-facing each other, and among them creates a positive space called the Impact or the Impact as a very important space for the implementation of customary rituals. To show the pattern of the village can be seen in figure 4. Below.



Figure 4. Palawa Customary Village Pattern '

Source: Yultin Rante (2017).

2. Form

The shape of the tongkonan in the Palawa traditional village today is generally the same as the shape of the tongkonan in general in Tana Toraja, which is a curved roof shape with a sharp hyperbolic. Bendis search of the literature, it turns out that the shape of tongkonan in traditional villages is not like now. Arch of the roof, not too



sharp, with the tip of the longa rather pointed. Likewise the height of the floor from the face of the land also changes and becomes higher. As a sample, the Researcher took the Tongkonan Buntu as the oldest Tongkonan that has changed shape as shown in Figure 5 below.

Figure 5. The initial form of tongkonan Buntu
Source: Chatami, et.al. (1981).

After hundreds of years of age and the initial shape is broken, then Tongkonan is usually renovated or rebuilt in the same place. If there are still structural materials that can be used, mainly pillars and wall materials, then it will still be used. But if everything is rotten, then the structure material may be replaced with a new one, but certain parts must be maintained as a sign that the house is old. After being renovated, the current shape of the tongkonan Buntu can be seen in Figure 6 below.



Figure 6. The current shape of Tongkonan Buntu
Source: Research Results

Another example, this form is found in the Tongkonan Ne 'Dorre which has a more specific shape, although it is more recently constructed from the Dead Tongkonan, the Tongkonan Ne' Dorre which is also still a direct descendant of the owner of the Dead Tongkonan as in Figure 7 below.



Figure 7. The shape of Tongkonan Ne' Dorre
Source: Research Results

3. Structure & Construction and Materials

The structure and construction of tongkonan in Palawa 'is the same as the shape and structure of other tongkonan in Toraja, except for the curve of the longa which looks higher. Likewise, the existing structural materials, consisting of foundation stones, hardwood structures, bamboo roofs, and ropes from rattan and fibers. The construction sections that are rather specific to the tongkonans in this traditional village are not prominent. The number of lentongs (poles) in front of the house, generally five, namely: two lentong garopang (corner poles) and three lentong alla '(center pillars). The poles are connected by roroan kondik (short tendrils) that stretch from east to west, which is usually at the upper end of the middle lentong kabongo '(buffalo head decoration) attached. In front of the row of pillars is a kind of terrace as a transition before going up to the house called Tangdo '(figure 8).



Figure 8. Structure of a traditional house pole in Palawa '
Source: Research Results



4. Decorative Variety

Concerning the ornamental variety of traditional architecture in the Palawa traditional village, 'three things stand out, namely carving, Kabongok, and katik. The types of carvings used as decoration in the tongkonan group in the Palawa traditional village are the same as the types of carvings used elsewhere in Toraja. Specifically, in this traditional village, all carved body bodies (full carvings) and all types of Toraja carvings, almost on every tongkonan, even though the tongkonan is only an ariri stone (Tongkonan that does not function traditionally). And it is also not very clear whether the rules of carving based on custom are still obeyed or are more inclined to the understanding that if the tongkonan master has performed all types of ceremonies required, then his children and grandchildren may have installed any type of carving desired. To show the engraving models on the tongkonan wall, it can be seen in the picture below

Figure 9. Different types of carvings used in front of the Tongkonan Buntu
Source: Research Results

The colors of engraving, namely: red, yellow, white, and black as the basic symbols of life and death for the Toraja people.

Kabongo '(buffalo head ornament) and Katik (bird head shape ornament) as a variety of decoration and traditional symbols, understanding in Palawa' is somewhat different from other locations of Toraja. In other traditional settlements, kabongo 'as a symbol of nobility and leadership, in Palawa' and surrounding kabongo 'or they also call it kamorok symbolizes Kasiundunan (perfection). Therefore, the installation of kabongo 'and katik is not just any, even though the tongkonan is customary. Kabongo 'or kamorok may only be installed after the person who has tongkonan has done a traditional party of Tuka signs' starting from the simplest (piong sanglampa), to the highest (merok). This requirement is absolute, coupled with other requirements that must have carried out the highest party at the sign ramen solo 'type rapasan (cutting buffaloes at least 11-23 tails). While the katik, besides symbolizing leadership, also symbolizes courage, so that not everyone can install the katik as home equipment.

Thus, in the Palawa village, 'there are some tongkonans who have already installed kabongo' or kamorok because they have performed the highest party (merok) but have not installed katik, including the Tongkonan Buntu as the oldest tongkonan. Kabongo 'and katik installed in pairs, as a sign that the owner of the tongkonan in addition to having held the highest party on the Rambu tuka' and the Rambu solo already complete, also the owner of the tongkonan is brave. For the Palawa traditional village, only one tongkonan installed kabongo and katik in pairs, namely Tongkoan Ne 'Dorre (figure 10).

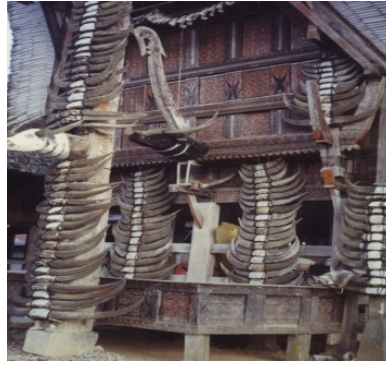


Figure 10. Pictures of Kabongo 'and Katik on the Tongkonan Ne'Dorre
Source: Research Results

Discussion

Etymologically, the word tourism comes from Sanskrit which means the same as "tourism" in Dutch, or "tourism" in English. Yoety, (1993) explained that: In terms of language, "tourism" comes from two syllables namely "pari" which means many, many times, round and round, complete and "tourism" which means travel so that tourism, according to him, is a trip that is made many times or circling from one place to another.

In the world of tourism, everything is related to tourism, including the management of tourist objects and attractions as well as businesses related to the field. One of them is the tourism area, which is an area with a certain area that was built and provided to meet tourism needs. Article 4 paragraph 1 of Act No. 9 of 1990, explained that: Tourist objects and attractions consist of tourist objects and attractions created by God in the form of natural conditions, as well as flora and fauna; b). tourist objects and attractions of human work in the form of museums, ancient relics, historical relics, cultural arts, agro-tourism, Tirta tourism, hunting tours, nature adventure tours, recreational parks, and entertainment venues.

In this connection, the Palawa traditional village 'includes a tourist attraction of human work in the form of relics from the ancestors of the founder of the Palawa Tongkonan' and the built environment. If related to the opinion of Yoeti, (1993), the Palawa adat village is included

Cultural Tourism, because of the motivation of people to travel to this region, because of the attraction of cultural art which is a legacy from ancestors in the form of ancient objects, in the form of the traditional architecture of traditional houses, which by Mariotti et.al, (2016) gave the term spontaneous attractive, namely everything in the tourist destination that is an attraction for people to visit, because of the creation of man-made (man-made supply).

Furthermore, it is explained in Act No. 9 of 1990 that an area can provide a good image of tourism, when three elements are fulfilled, namely: 1) Something to see, 2) Something to do, and 3) Something to buy. These three things, if related to the Palawa 'traditional village all three are fulfilled, namely visitors can see the beautiful traditional village with the arrangement of beautiful carved traditional houses facing the rice barn, then the visitors can hear the explanation from the guide or the community local knowledge about the intricacies of Tongkonan in the area, learning its architectural aspects, and visitors can also shop for beautiful souvenir items from various handicrafts prepared by the manager of attractions that can be purchased as memorabilia.

CONCLUSION

Based on the results and discussion above, it can be concluded that the Palawa 'traditional village is one of the tourist areas created by humans in the form of relics of the past in the form of traditional Toraja or Tongkonan houses, with their built environment, which can be understood from two aspects, namely: 1) Aspects non-physical regarding legends and traditional functions in the past, and 2) physical aspects in the form of traditional architectural appearance that can be listened to from layout, shape, structure and construction and decoration, as well as the built environment in the form of granaries, space between houses and barns, rante , kombong, and stone graves.

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