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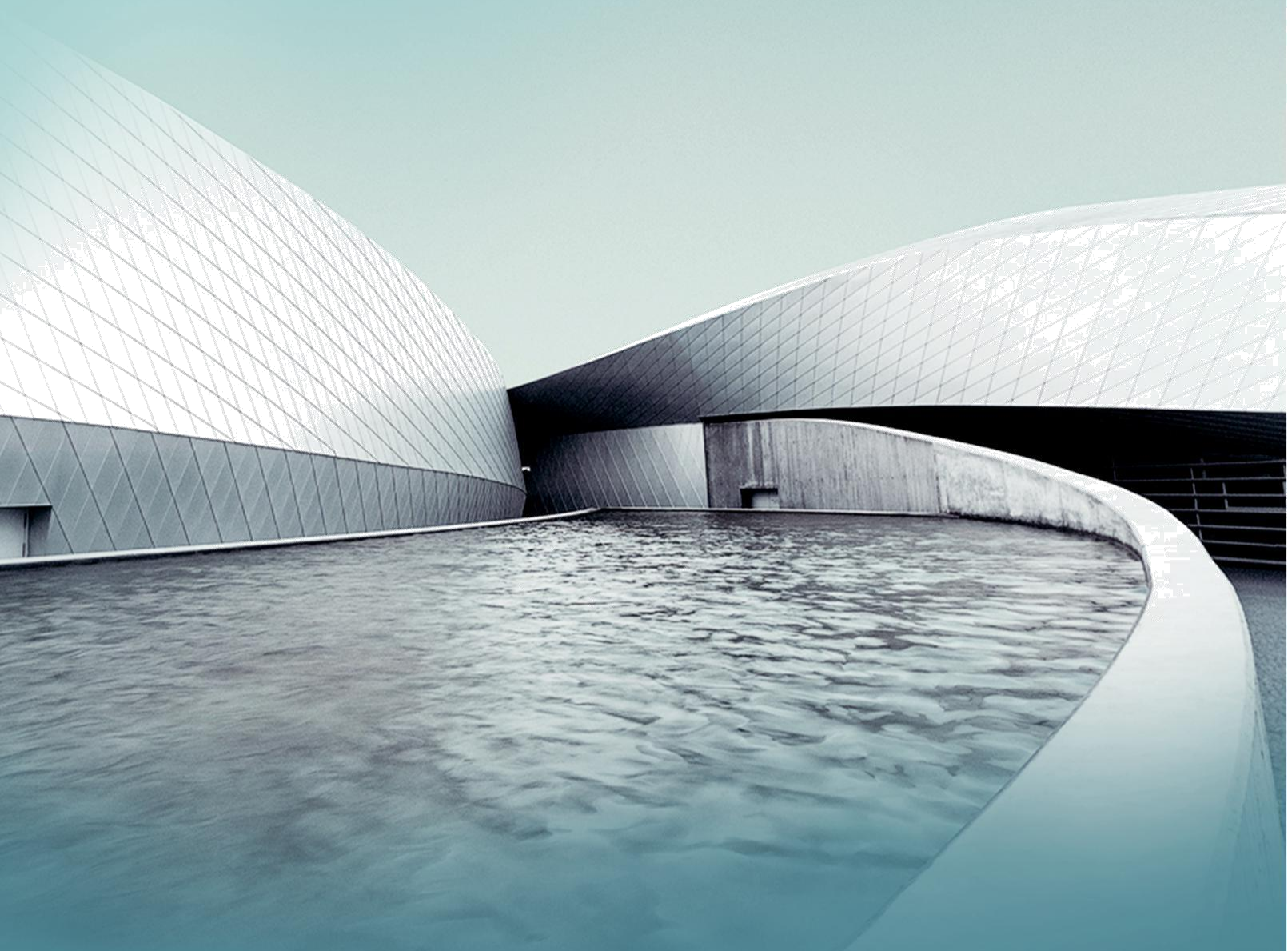
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ARTICLE

Tongkonan Ke'te 'Kesu' as a Traditional Architectural Tourist Attraction in Tana Toraja

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ABSTRACT

This research aims to know the function of Traditional House of Toraja and Typology, as a unique traditional architectural tourist attraction in Ke'te 'Kesu'. The research is qualitative research. Data collection is done by observation, interview, and documentation. The research variables consist of: Function of Traditional House (*Tongkonan*), and its Typology. The data analysis technique used is descriptive qualitative analysis, which is analyzing each variable descriptive, with the following steps: 1) selecting, reducing or simplifying data, 2) data display or data presentation which is the stage of qualitative data analysis techniques, 3) draw conclusions and data verification which is the last stage in qualitative data analysis techniques. The results show that: In general, the main function of traditional Toraja house (*Tongkonan*) and its built environment is as a container of human activities supporting Toraja culture, consisting of *Rambu Solo'* that is the customary ceremony associated with death, and *Rambu Tuka'* or all things good lifestyle as well ceremonies related to daily life. Then typology can be viewed from aspects of Layout, Spatial, Shape, Structure and Construction, and Ornaments.

1. Introduction

Etymologically in Toraja, *Tongkonan* comes from the *tongkon* word which means sitting. In the abstract sense, the meaning is the same as coming to feel or come to attend the ceremony of ritual or family ceremony. Having received the suffix "an" to become *tongkonan* which means more nuanced place, from the meaning of philosophy, the place shows the function, and the space or geographical area of dimension. The further development of *tongkonan* is given the function of adat and governance within the scope of arranging the family order and a limited

area which has linkage harmonious substances, which means the place of deliberation, listening to the command, or the place to resolve the customary problems that occur in the society *Tongkonan* is also the position of the indigenous ruler or as the royal palace and the center of family ties (Tangdilintin, 1985) [1].

Yusuf et al. (1986) says, "the term *Tongkonan* from the point of understanding is seated together." [2]. Seeing the function and role of *Tongkonan* is not merely a place to sit, but more broadly than that, covering all aspects of life. Furthermore, Sandarupa, (1996) said, *Tongkonan* is

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a traditional house and custom-built environment that has function of adat and government. *Tongkonan Batu A'ri-ri* means House of one family can *tongkonan* mother built separately but still oriented to *tongkonan* parent at a certain ceremony. [3] Pakan, et.al (2018) said that the *Tongkonan* is the traditional house of the Toraja people, which is the place to live, customary power, and the development of the sociocultural life of the Toraja people [4]. Bona. (2017) said that *Tongkonan* is a traditional Toraja house which has meaning. Starting from social status to the meaning of life are all engraved there.

[5] Then, Indratno, et al. (2016) said *Tongkonan* is a cultural symbol in Toraja society which is based on the basic philosophy of Tallu Lolona. Tallu Lolona is a spirit that forms a relationship between humans and God, humans and humans and humans with plants and animals. [6].

From some of the above understanding, it can be concluded that *tongkonan* is a traditional Toraja house that has a custom function or a certain institution that is very big for the people of Toraja in general. While traditional houses that are not functioning properly custom called *tongkonan* but more properly called Banua Pa'rapuan or Batu A'riri as a family bond home and foster kinship ties from the descendants of the traditional homeowners.

One of the famous *Tongkonan* in Tana Toraja is *Tongkonan Kesu'* which is in the customary village of Ke'te' Kesu' which is administratively, is a *Lembang* (village) in Kesu' District of North Toraja regency, with an area of 7.59 km². Distance 17 km from Makale capital city of Tana To-rajaja regency, or about 4 km from Rantepao city as the capital of North Toraja regency. Its natural state is flattened, and surrounded by hills and rocks, with a height of 700 m above sea level. It is this *Tongkonan* that will be the focus of this research, to see the functions of adat carried in the past, as well as architectural reviews from the point of typology, which include: Layout, Spatial, Form, Structure and construction, and decoration.

Rahayu (2012) explains that typology comes from two syllables called Tipo which means grouping and Logos which means science or scientific field. [7] So typology is the study of the grouping of things and creatures in general. Kania, (2018) said, typology itself can simply be translated as the study of the grouping of forms and in the case of building typology. [8] Furthermore, Mithen (2015) explains that architectural typology is an activity related to the classification or grouping of architectural works with the same characteristics or specificities created by groups of people who are bound by fixed customs or culture. The similarities of these characteristics include the similarity in basic form, basic properties, similarity in function of objects, and similarity in historical origins which are

bound by the permanence of the fixed characteristics.

[9] Nadira, (2019) said, the study of typology involves the study of types, which examines the formal similarity of the characteristics of a group of objects. Typology can also mean the study of grouping objects (as a model) with a similarity in structure or an element. [10].

Furthermore, he describes the typology of architecture by saying that architectural typology is an activity related to the classification or grouping of architectural works with the similarity of the features or totality of the peculiarities created by a society or social class that is bound to the permanence of a fixed or constant characteristic. The similarities of these characteristics are, among other things, the similarity of the basic form, the basic nature of the object of similarity in the function of the object of the similarity of historical origin, the single theme in a period or periods bound by the permanence of a fixed characteristic.

From this sense, it can be concluded that traditional Torajan architectural typology is a classification or a group of traditional architecture that has the same characteristics and characteristics found in the Toraja. As stated by Ismanto, (2020) that the typology of Toraja Traditional Architecture buildings is divided into five, namely: 1) Residential type (banua), 2) Type of barn, 3) Type of guard-house in rice fields, 4) Type of cage, and 5) Funeral building type [11].

2. Research Methods

This study aims to decide the function of Traditional House Toraja (*Tongkonan*), and its typology, as a unique traditional architectural tourist attraction in Ke'te' Kesu'.

The type of research is qualitative research. Data collection is done by observation, interview, and documentation. The research variables consist of: Function of Traditional House (*Tongkonan*), and its typology. The data analysis technique used is descriptive qualitative analysis, which is analyzing each variable descriptive, with the following steps: 1) selecting, reducing or simplifying data, 2) data display or data presentation which is the stage of qualitative data analysis techniques, 3) draw conclusions and data verification which is the last stage in qualitative data analysis techniques.

3. Results and Discussion

The customary village of Ke'te' Kesu' is in Bonoran village *Lembang Ba'tan Kesu'* District' North Toraja Regency. In this village, there are five traditional houses and twelve rice granaries that say the unique Toraja customary village. The oldest *Tongkonan* is *Tongkonan*

Kesu' which is about ten centuries old, and has undergone several renovations. This *Tongkonan* was formerly situated on the top of a rock mountain called *Kaesungan Kesu'* about one kilometer from Ke'te' right now. Built first as *Tongkonan Pesio 'Aluk* by the first traditional ruler, who holds *Puang Ri Kesu'* around 900 m so *Tongkonan* is the oldest *Tongkonan* among the other famous *Tongkonan* in Tana Toraja.

During the reign of *Siambe' Pong Panimba* as the Head of Kesu' District during the Dutch colonial era, *Tongkonan Kesu'* was transferred from the mountains to Ke'te' location as his residence and at the same time the center of Kesu' customary government. Although before there was a *Tongkonan*, that is *Tongkonan Bamba* as *Tongkonan Adat* Chairman or *Sokkong Bayu* from Bonoran village built around 1680 by *Siambe' Sa'bu Lompo* customary. So the customary village of Ke'te Kesu' is not yet 100 years old, even though the oldest *Tongkonan* in Tana Toraja is *Tongkonan Kesu'* located at that place and has been designated as one of the cultural heritage with 290 register number which need preserved and protected, and proposed to be one of the world cultural heritage to UN-ESCO. As explained by Barumbun, (2018) that the Ke'te Kesu' tourist attraction once represented Indonesia as a UNESCO World Heritage Site nomination. [12]

3.1 Custom Functions

All *Tongkonan* in Ke'te 'Kesu' have different custom roles. And based on interviews with Sarunggallo (2016), that the function of each *Tongkonan* custom is as follows: (1) *Tongkonan Kesu'*. It is *Tongkonan Pesio' Aluk*, and the main house in *Tongkonan Layuk* or *Pesio' Aluk* (as the elder / consideration). *Tongkonan* is much highlighted in this research. (2) *Tongkonan Bamba*, built around 1680 with the position of *Sokkong Bayu* or customary chairman of Bonoran village, by *Siambe 'Sa'bu Lompo* (Government administration) leader. (3) *Tongkonan Lelating*. This *Tongkonan* is a combination of three *Tongkonan*, respectively: *Tongkonan To' Kaluku* who served as advisor, *Tongkonan To' Sendana* who served *Kaparenggesan* (leader) in economics, and *Tongkonan Lelating* who served *Kaparenggesan* as assistant of *Tongkonan Bamba* government. (4) *Tongkonan Tonga*. It is a *Tongkonan Kaparenggesan* as a member of the customary government of *Tongkonan Bamba*. (driving force /community) and (5) *Tongkonan Borong*. As *Tongkonan Pa'rapuan* (The kinship association of the *Tongkonan* support family) [13]. Although it does not have customary or *Kaparenggesan* function, but it is still a close relative of other *tongkonan* owners so it is in the location of Ke'te 'Kesu' customary village. Apart from the five traditional houses above, in

this location there is also a traditional house that is larger than other traditional houses, which is a new building and functioned as a museum. The opinion of Sarunggallo is also supported by Tangdilintin (1985) which describes the function of *Tongkonan*, including *Tongkonan Pesio' Aluk* in Ke'te' Kesu'. [1]

Implementation of traditional ceremonies in the Ke'te 'Kesu' customary village, all types of traditional ceremonies included in *Aluk Rambu Tuka'* and *Aluk Rambu Solo'* have been performed in this traditional village and are generally centered in *Tongkonan*, and supported by various rite tools which is a built environment *Tongkonan* such as: *Alang* (barn) *Tarampak* (Space between *Tongkonan* and *Alang*) *Rante* (special place ceremony *Rambu Solo'*), *Simbuang* (Place binding buffalo when slaughtered), *paya / bala'kayan* (special place to divide the meat) *Lakkean* (The place to burrow corpses during the ceremony of *Rambu Solo'*, and *Liang* (graveyard). The results of this study, in line with Sampebulu' (2002)., which describes the built environment of *Tongkonan* in traditional Toraja architecture. [14]

3.1 Typology

3.2.1 Layout

Concerning the layout of Ke'te 'Kesu' traditional village, described in figure 1. The pattern or shape of the customary village base Ke'te 'Kesu' reflects the original Toraja village pattern, which extends from east to west with *Tongkonan* and *Alang* facing each other and forming space (*Tarampak*) between rows of *alang* and *tongkonan*. Its development is not concurrent, but gradually and one with another is different for long periods of time.

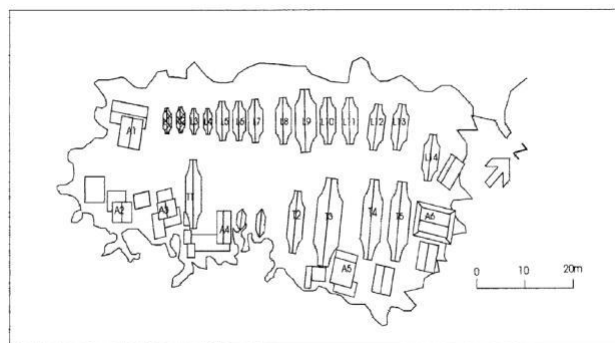


Figure 1. Layout of Indigenous Village Ke'te 'Kesu'

Source: Chatani, 1981. [15]

Legend:

- T1 = *Tongkonan Borong*
- T3 = *Tongkonan Kesu* occupancy
- L1 s.d. L14 = Granary (*alang*)

- T4 = Tongkonan Lelating
- T2 = Tongkonan Tonga
- T5 = Tongkonan Bamba
- A1 s.d. A6 = House Modern (owner)

Traditional village pattern in Toraja, usually the oldest house is at the end of the sunset and successive direction toward the sunrise which is newer than before. However, in the traditional village of Ke'te 'Kesu', *Tongkonan Kesu'* which is the oldest *Tongkonan* is in the middle. Next to the sunset there are still two *tongkonan*: *Tongkonan Tonga* and *Tongkonan Borong* plus a new *Tongkonan* that serves as a museum, and next to sunrise there are also two *tong-konan*, each: *Tongkonan Bamba* and *Tongkonan* combined from three *Tongkonan*, that is *To' kaluku*, *To'sendana*, and *Lelating*. Customary village pattern Ke'te 'Kesu', can be seen in the picture below.



Figure 2. Traditional Village Pattern Ke'te 'Kesu' is seen from the front

Source: Research Data



Figure 3. Traditional Village Pattern Ke'te 'Kesu' Alang and *Tongkonan* face each other to form space (*Tarampak*).

Source: Research Data

3.2.2 Spatial

In general, Spatial Toraja traditional house is a rectangle. At the bottom of the front there is a terrace called *Tangdo'*, serves to sit around, typical of tropical architecture as an in transition. The main floor above the

bottom is divided into four (*pa'tanglanta'*), divided into three (*tallunglanta'*), divided into two (*duanglanta'*), or just one space (*sangborong*) according to the social class of the owner. Highest four, lowest one. However, the most common are the three, namely: the front is called *tangdo'* or *paluang*, the middle is called *sali*, and the back is called the *sumbung* and the four rearmost plots are called the *sumbung' lendu' sau'*. In addition, each part of the floor has a different height than the ground surface, ie the raised front and rear is called *banua diposi'*, and the rear raised the forward to the lower the ladder is called the *dilalan tedong* or *dilanta' lusau'*. As described in Figure 4. Below.

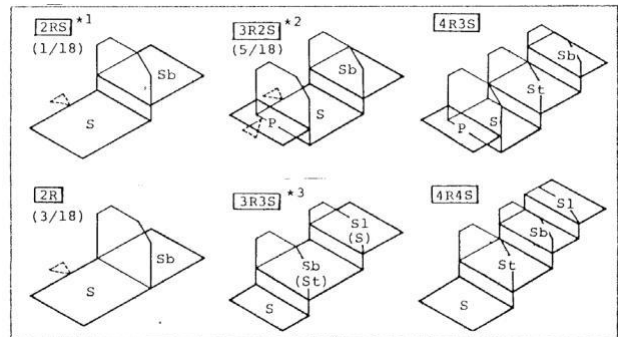


Figure 4. *Tongkonan* spatial model

Source: Chatani, 1981. [15]

Legend:

- S = Sali
- St = Sali Tangnga
- Sb = Sumbung
- S1 = Sumbung Lendu' Sau'
- P = Paluang/Tangdo

Spatial, all *Tongkonan* in Indigenous village Ke'te 'Kesu' is *Tallung Lanta'* with *banua diposi'* pattern consisting of (1) *Tangdo'* that is space in front of house, only wear relings and is outside the body of house, (2)*Paluang* is the space on the front of the north house but already inside the house body, located higher than the main room is usually occupied in the ritual ceremony in the house, and occupied sleeping if there are guests who stay; (3) *Sali* is the main room in the center of the house, which is the center of activity of the residents *Tongkonan*. Usually the kitchen is on the west side, and the East side is occupied sleeping, eating, deliberating, and the place where the corpse is buried before the *Rambu Solo'* ceremony is performed as a funeral venue for the corpse; (4)*Sum-bung* is the barn is the rearmost space to the south of the house the floor elevation is also higher than *Sali* and equal to *Paluang*. This space is usually occupied storing heritage objects, and also occupied sleeping women and girls.

3.2.3 Form

Tongkonan form in the customary village Ke'te 'Kesu', is generally the same as other *Tongkonan* form in Toraja, although certain parts there are differences. To show these *Tongkonan* forms can be seen in Figure 5 below.



Figure 5. *Tongkonan Kesu* 'as the oldest *Tongkonan* of the whole *Tongkonan* in Ke'te 'Kesu'

Source: Research Results

The picture above shows *Tongkonan Kesu* ' as the oldest *tongkonan* and holds the customary function as *Pesio* ' *Aluk*. From the figure, the physical appearance of the *tongkonan* form is so elegant, big and tall though it only consists of three rooms (*tallung lanta* ').

The specific part of *Tongkonan Kesu* ' different from other *Tongkonan* groups in Tana Toraja, is the ladder of *Tongkonan Kesu* '. If the *Tongkonan Bamba*, *Tongkonan Lelating*, *Tongkonan Tonga*, and *Tongkonan Borong* landing are on the east side, the location of *Tongkonan Kesu* ' ladder is under under *Sali*, as in Figure 6.



Figure 6. Photos showing the stairs below at *Tongkonan Kesu* '

Source: Research Results

3.2.4 Structure and Construction

In general, the structure and construction of *Tongkonan* and its parts can be seen in figure 7 below.

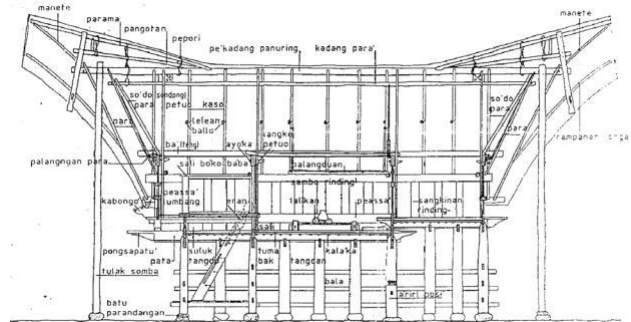


Figure 7. Parts of *Tongkonan* Structure and Construction

Source: Kis-Jovak et.al (1988) [16]

The structure and construction of *Tongkonan* in Ke'te 'Kesu' is the same as the structure and construction of other *tongkonan* in Toraja. So is the material structure consisting of foundation stones, hardwood building structures, bamboo roofs, and rope from rattan and fibers.

To show the parts of the construction, below is seen beside the east of the *Tongkonan Kesu* ' pole construction showing the *lentong garopang* (corner pole) and the *lentong alla* ' (middle pole) and the *roroan lambe* ' (long bush) where one of the *roroan lambe* ' the middle part is not continuous near the *lantong garopang* under the corner of the floor (*sali*), intended as the road to go under the house to climb the stairs (*eran*) located under the bottom end of the northern floor. (Figure 8).



Figure 8. East side view of pole structure (*lentong garopang*, *lentong alla* 'and *roroan lambe* ') at *Tongkonan Kesu* '

Source: Research Results

The relationship between *lentong* or *a'riri* (pole) with other construction parts such as *roroan*, *pangngosokan*, *peassa'*, *sangkinan rinding*, and *rinding* (wall), is further described in Figure 9.

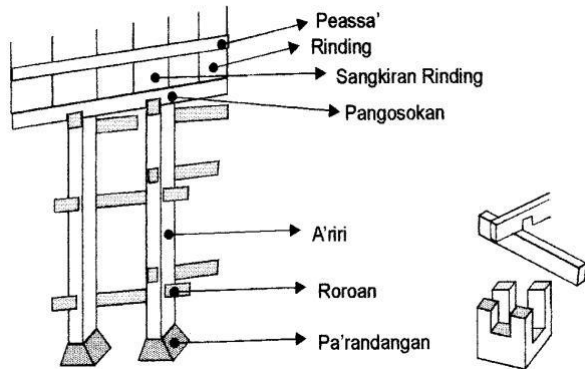


Figure 9. Relationship between *lentong* (Pillars) with other construction parts

Source: Lullulangi et. al. 2007^[17]

Generally, every *tongkonan* has five front poles, but at *Tongkonan Kesu'* it is seven. According to Sarungallo, (2016)^[13] that it is due to *Tongkonan Kesu'* place as *Tong-konan Layuk* or *Pesio' Aluk*, which must have advantages from other *tongkonan* (Figure 10).



Figure 10. *Tongkonan Kesu'* s front pole totaling seven, and in front of the pole there is *Tangdo* as an intermediate space before going up to the top of the house.

Source: Research Results

3.2.5 Decorative Variety

(1) Carving

Tongkonan Kesu' is an ancestral home that serves as *Pesio' Aluk*. Therefore, carvings of these *tongkonans* ranging from very simple to intricate carvings must be present

even if only the point. According to Sarungallo (2016)^[13], that not all traditional houses should be so, because this is the typical characteristic of *Tongkonan Pesio' Aluk* or *Tongkonan Layuk*. This represents human development, from learning to walk to be a questioning place, or starting from the bottom to the end / supreme must exist.

Concerning color carving consists of four types, namely: red, yellow, white and black. This color also has a meaning and as a symbol of various things, such as red as a symbol of blood, but there is also a symbol of fire, white as a symbol of human and flesh bones, yellow as a symbol of God and prosperity, and black as a symbol of death or grief. The dying materials used consist of various types of plants, rocks, clays, and other natural materials.

(2) *Kabongo'* and *Katik*

Kabongo' (the symbol of the buffalo's head) and *Katik* (dragon head symbol) as a symbol of nobility and leadership, of the five *tongkonans* in Ke'te 'Kesu' only one with no *kabongo'* and *katik*, namely *Tongkonan Borong*. That means that of the five *tongkonans* that exist, only one does not function custom. To show the *kabongo'* and *katik* on *Tongkonan Kesu'* can be seen in Figure 11. *Kabongo'* and *Katik* on *Tongkonan Kesu'*, seen very long cataract above *Kabongo'* as the symbol of the highest customary stake-holders.



Figure 11. *Kabongo'* and *Katik* on *Tongkonan Kesu'*

Source: Research Results

(3) *Tulak Somba* (Main Pole)

The shape of the *tulak somba* in the traditional village of Ke' te 'Kesu' is a rectangle, with ornate and interesting carvings on top of the stone pillar as the foundation. Then in the *tulak somba* buffalo horns arranged as decoration and symbolizes the social status of *tongkonan* owners, as a sign that they have performed the ceremony of death on the high level (*rapasan*), as well as *tulak somba* and buffalo horns have a spiritual meaning.

To show the model of *tulak somba*, in Figure 12 is shown *Tongkonan Kesu*'s tuna rag that can be seen as a whole, along with other ornaments in the form of buffalo horn that look slick and interesting.



Figure 12. *Tulak Somba* at *Tongkonan Kesu* ' with buffalo horn as ornament.

Source: Research Results

When the roof of a traditional Toraja house has not been too curved with a sharp hyperbolic as it is now, *tulak somba* still functioning the structure that is carrying the load of the roof that is above it, in addition to its sacred functions as life support and repellent reinforcements. However, now with the development of a sharp hyperbolic roof shape, it seems that the function of the structure is shifting, but in fact until now every house is still equipped with *tulak somba*. This is what creates a riddle for structural engineers, especially for those who do not know its sacred function.

As completeness for its sacred function, the *tulak somba* is equipped with other ornaments as the destroyer of reinforcements (predators). For the area Ke'te 'Kesu' and surrounding areas, these ornaments are buffalo horns and *sadang buaya* (crocodile mouth) ornament in the middle of *tulak somba*, in the form of crocodile mouth always from east and west, serves as a symbol of rejecting reinforcements. as shown in Figure 13.



Figure 13. *Tulak somba* on *Tongkonan Kesu* ' with buffalo horn and crocodile mouth behind buffalo horn and crocodile's ornament as a symbol of destructive reinforcement (predator).

Source: Research Results

(4) A 'riri Posi' (Central Pillar)

A 'riri (milestone) and Posi' (center) are decorated and carved different from other poles, located slightly backward between columns. A 'riri Posi' means a central milestone symbolizing the union of man with the earth, or a bond between man and the earth. This pole is usually measuring 22 x 22 cm and on the top slightly smaller, which measures 20 x 20 cm.

In Ke'te 'Kesu' customary village, it consists of five *tongkonans*, four of which are customary functions. But among the four *tongkonans* that serve the custom are only three *tongkonans* that have a'riri posi ', namely: *Tongkonan Kesu* ', *Tongkonan Bamba*, and *Tongkonan* combined (Lelating, To 'Kaluku, and To' Sendana). The a'riri posi ' model can be seen in figure 14 below.



Figure 14. A'riri posi 'on *Tongkonan Kesu* ' shows interesting ornaments, especially pa'sussuk engravings and interesting models as the symbol of *tongkonan* holder of the highest customary function.

Source: Research Results

According to Sarunggallo (2016) ^[13], *a'riru posi* this is *a'riru posi* successor when the house was renovated. *A'riru posi* original which is more than 1000 years old, kept in museum which exists in indigenous village of Ke'te' Kesu'.

4. Conclusions

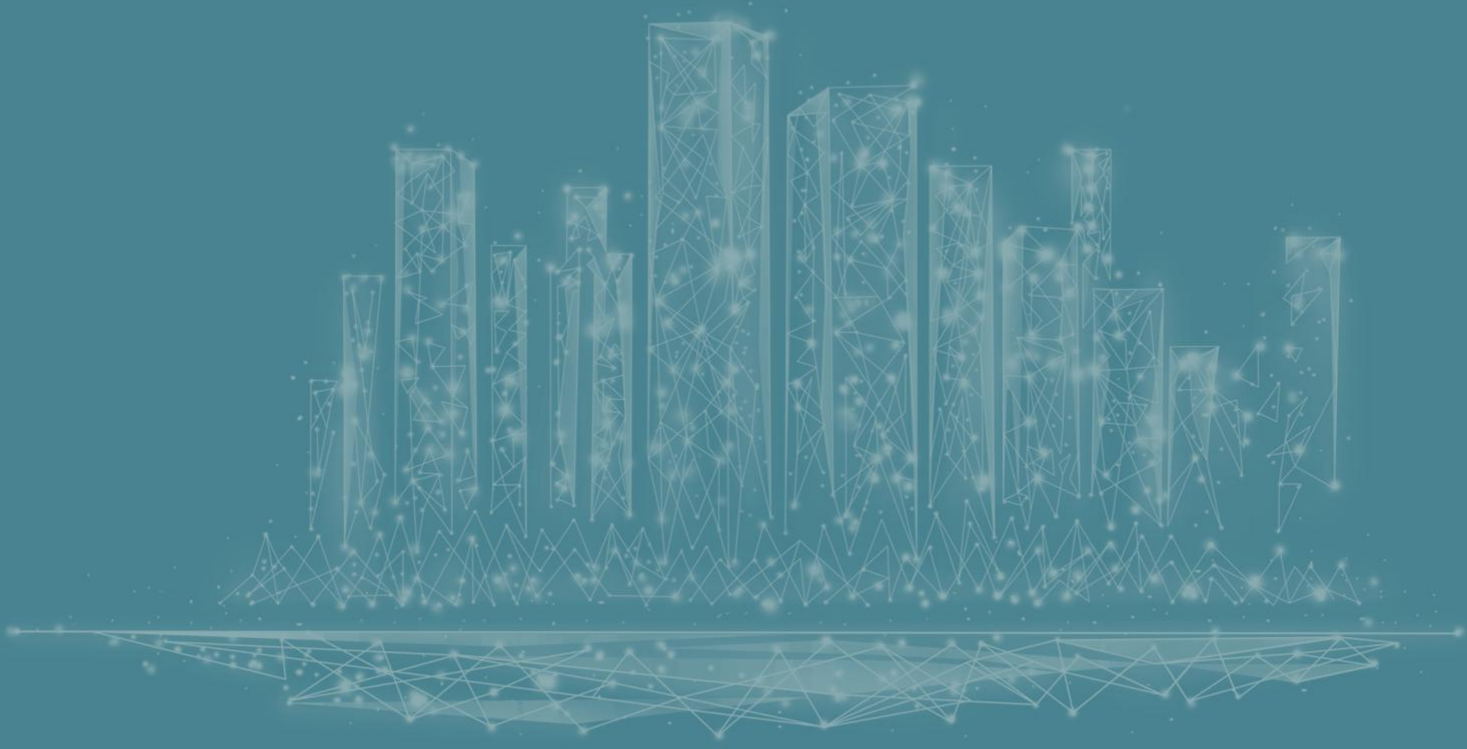
Based on the results and discussion, the conclusions can be drawn from this research are: (1) In general, the main function of traditional house (*Tongkonan*) and its built environment in Ke'te 'Kesu' is as a container of human activity supporting Toraja culture, Rambu Solo' is a traditional ceremony associated with death, and *Rambu Tuka'* or all things good lifestyle and ceremony related to daily life. (2) Then the typology can be viewed from the aspect of Layout, Spatial, Shape, Structure and Construction, and Ornament.

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