I. INTRODUCTION

Architecture of Ammatoa Kajang community is one of physical manifestation of culture produced by one of traditional communities existing in South Sulawesi in Bulukumba district, Kajang Subdistrict exactly in Tana Towa Village.

Tana Towa Village, located approximately 56 km from the capital of Bulukumba District, or approximately 234 km from Makassar, South Sulawesi provincial capital, situated in Bone gulf with the boundaries: north is bordered with Sinjai District, west is with Bulukumpa sub-district, south with Herlang District and north with Gulf of Bone, located at an altitude of 500-700 meters above sea level.

Custom community of Ammatowa according to Pasang ri Kajang is bounded by four river known as Butta Ilalang Embaya or Butta Tanah Kamase-masea, whereas those which are located outside the four stream boundaries is called Ipantarang Embaya or Butta Kuasaya. The four rivers which become borders or zoning of Ammatowa tradition community, is bordered by Tuli River in North, with Limba River in East, with Doro River in West and with Seppa River in South (Rashid, 2002: 59).

The division, in addition because difference of settlement location, is also backrounded historically by influence of the entry of Islamic teachings and consciousness that appears to divide itself due to demands of development needs of life. It can be explained in detail as follows:

1) Early period namely, from the beginning of the periods identified as the period in which the Kajang Community for the first time recognize human civilization. At this stage all the Kajang district was an area under the power of Amma Toa as tradition leader.

2) The colonial and pre-Islamic period was happened around the fifteenth century. In this period Kajang become one of the area fighted by surrounding kingdoms especially kingdom of Gowa and Bone. During this period, according to Mattulada 1977, the structure of the region had not changed physically, but society of Ammatoa was introduced by the kingdom system which include the appointment of a representative of kingdom to be a government in Kajang and then become a guideline in setting the government system in Kajang.

3) The inclusion of Islamic Period (beginning of XVI century) was a very historic period in terms of the conception of physical layout physically in Kajang. Kajang district across the region which was a customary area, divided into two areas namely: external Kajang called Ipantarang Embaya or Butta / Land Kuasaya and internal Kajang so-called Ilalang Embaya or Butta tanah Kamasea-Kamase. The division of these spaces were due to the development of two understanding of Islamic religion who were delivered by three-person delegations of Ammatoa in studying Islam. Two out of three messengers of Ammatoa learn Islam more on spiritual approach that leads to tawasuf / mystisism: self & spiritual purification in order to be closer to God, the Creator, Preserver of Universe. Whereas another delegate learned Islamic teaching relating to sharia in nature. AmmaToa as tradition leader was more amenable to the first thought because it was more in accordance with their belief system that has been adhered to over the years. Furthermore, Ammatoa took a policy to halve Kajang area. Territorial boundaries were not determined by Ammatoa on the basis of pre-existing gallarang limits. Therefore, the existing tradition areas were not comply with the administrative boundaries of villages. Even though it was divided into two regions, but in the period Ammatoa still controlled outside region.
A. Indigenous Architecture as Basic Architectural Design

4) Pre-Independence Period. In the early nineteenth century, Kajang at that time under the control of the kingdom of Bone. King of Bone put his representative as government of Karaeng Deya. After Kajang was submitted to the Netherlands, Karaeng Deya was appointed as Retgen with territory covering Kajang and some areas. In 1921, Regentschap was abolished, Kajang later became a separate District which controlled 5 district orders (modification of previously existing 9 gallarang to be 5 district).

5) Post-Independence Period, the Five District orders were directly adjusted by the national government system into 5 villages in the Kajang sub-district which their boundaries did not pay attention to the boundaries of pra-existing Ammatoa tradition areas. During this period, Outside Kajang was escaped Ammatoa control. And since 1982, tradition communities areas which was previeously consisted of 9 villages, 2 villages were escaped into the transition area (calabai) namely dusun Balagana and Jannaya. Thus community areas of Ammatoa Kajang was divided into 3 areas, custom area, transition area and outside of tradition area. It can be seen in the following figures:

![Figure 1. Kajang community Area, consisting of tradition Regions, transition Region and outside of tradition region (outer part of Kajang)](image)

Viewing the history of Kajang community can be said that settlement for tradition community of Ammatoa Kajang is a traditional settlement phenomenon that still survive in the modern age. Its endurance is greatly influenced by the strong traditional norms that they hold in common is known as “Pasang”. Situation of the original settlement can be seen at Benteng village which is a centre of tradition area and residency of Ammatoa.

1.1. Pasang Ri Kajang

Knowledge systems of Kajang tradition community are basically sourced from the Pasang ri Kajang. Rashid (2000: 4) defines Pasang as a system of knowledge (pa’ngissengang) that comes from the One God as a sacred duty and obligation to the people of Kajang indigenous communities, that are passed from generation to generation heritably. While Aki b (2003: 52) formulates Pasang is a collection of messages, clues, and the rules of how one put themselves on the macro- and micro-cosmos and ways to interwines harmonization of relationship of nature, man and God. Pasang is a value system that become the highest guideline for indigenous communities of Kajang concerning how conceptualize the most valued things in life, both mundane- and eternity-oriented.
A. Indigenous Architecture as Basic Architectural Design

In such a function, *Pasang* become a measure whether something is “good” or “bad”, whether something is “allowed” or “no.” Options over disagreements above will be determined by the indigenous communities of Kajang through value recommendations to be delivered (*pasang*).

The such high situation of *Pasang* is due to content of *Pasang* has been arranged in such a way and has been around since first humans (*mula tau*) that is at once the representative of the *Tu Rie ‘A’ra’na* on earth, and then received additions from generation to generation who receive revelation of *Rie ‘A’rana*. Thereby, the contents of *Pasang* are ideas of divinity of *Tu Rie’Arana* and delivered to humans through His choice. *Pasang* in its function as a system of cultural values, he creates the role (attitude and behavior) of community in facing society and their environment, whereas in its function as a value system of beliefs, *Pasang* lead to mental attitude of indigenous community toward supernatural powers that are beyond him, as well as procedures for treating and forming beliefs on all these things.

1.2. Faith System

Faith system principally consists of concepts that lead to the belief and obedience for the believer. The faith is a sense of believe on unseen world, ideas about God and the Last Day, believe in the supernatural power, and various kinds of things can cause a sense of believe on what is believed, afterward it cause obedience and fanaticism on whole of what believed in.

Object in faith systems are abstract and outside of daily human life. Adherents manifest their feelings through worship. Through a series of acts, adherents can express a sense of love, sense of fear or a sense of amazement at the object of worship which are often for such purpose, symbols are used.

As to faith system of tradition community of Kajang, Akib (2003: 53) argues, that *Pasang* that contains the values “*kunne*”, ie, guidelines which deal with mundane life, but with the core or primary purpose to “*konjo mange*” namely a sufficient life in hereafter (*kalumannyang kaluppepeang ri alona ri bokona Tu Rie ‘A’rana*). And to be able to achieve all-sufficient life in the hereafter, applied way of life *akkamase-mase*. Thus, the spiritual ideas for the purpose of mundane to form pattern of life *kamase-mase*, and for the purpose of matters concerning the time after death through faith *Patuntung* form sufficient eternal life (*kalumannyang kalupepeang*).

Thus the pattern of life *akkamase-mase* is a value manifestation of *Pasang* through physical aspect, while the faith of *Patuntung* is a value reflection of *Pasang* through spiritual aspect. The concept of death, to the indigenous communities occupy a very important position. Because they believe that life emerged after the end of life on earth is the immortal life forms. Actions during life on earth will be rewarded by *Tu Rie’Arana* accordance with the quality of these acts and deed. Preparing their self well before die and become the liabilities of Ammatowa community. Death for Ammatowa community become a beginning to enter eternal life.

According to village chief of Tana Towa (Amnah, 2009), Islam was accepted as official religion in Tana Kamase-masea by Bohe Sallang (the first Ammatowa who embraced Islam). Afterward belief of *Patuntung* as a spiritual culture of Ammatowa community underwent sincretisation process in various form in its appreciation and implementation. Formal recognition as a follower of faith *Patuntung* is not found in the village of Tana Towa, the existing one is self-identification as “muslim”, but in the quality of Islamic religiosity, they mix it with traditional spiritual elements of *patuntung*. How syncretization of Patuntung-Islam can be seen in *Pasang* “guru sara’ tangattappa’ ri patuntunga kaguruanna, guru patuntung tangattappa ri ta kapatuntunganna,” the meaning is Islamic scholars who do not believe in patuntung, his scholarship is invalid, and a patuntung teacher who do not believe in Islamic scholar, his *patuntung* is invalid.

Ammatowa indigenous belief systems are basically derived from the “*Pasang ri kajang*” which are considered as philosophy of their lives, because in it contain the values and procedures of livelihood,
and is a science. Procedures for livelihood, among others; human relationship with *Turie'A'ran* (The One God), relationships with fellow human beings and human relationships with their environment.

Spiritual ideas for the purpose of mundane will form life pattern of *akkamase-mase* and purpose of *keakhiratan* thorough belief of *patuntung* form a belief about eternal life after the end of the world (*Inne linoa pammartin-maritjanj, ahera *pammmanbantang kara'kang*, its meaning: this world is only stopover, the hereafter is eternal life). These spirtual ideas became the spiritual belief system, namely the belief of *patuntung* with its systems that govern the procedures or operation of the systems so that become a place of community, nature and *Turie'A'ra'na* connecter.

The principles contained in *kamase-mase*, are (1) the existence of a causal link of human deed that will affect life in the Hereafter, (2) a person must exert himself elements (physical and spiritual) to things that are contained in *pasang* to obtain a good position in side of God and (3) the understanding of materialistic life in the world can have a negative impact on humans.

When someone does not use his/her aspects of humanity to good things, then after death his/her spirit is not acceptable by *Tu Rie'A'ra'na* and vacillates over the period. For those who can account for himself/herself aspects of herself, it is available reward for his/her in the form of happiness in hereafter that is a real life. Manifestation exploits humanitarian aspects of a person to indigenous communities is through the way of life *akkamase-mase*.

Rashid (2002), describes the notion of “*patuntung*” which comes from the word “*tuntung*” which had meanings, as follows:

1) *Tuntung* means “to demand” or “learning”, *patuntung* means “those who demand” or “learner”. That is, one who is studying something “*pangissengang*” (science) that originated from *Pasang ri Kajang*.

2) *Tuntung* means “peak” or upper end (height), meant that someone who is trying to reach the peak or top of something.

3) *Tuntung* means “to search”, *patuntung* means the searcher. That is, someone who is searching for something with willpower mempunyi with grim determination, because it is driven by something faith effort to get something sought.

From some sense of the word “*tuntung*” above, it can conclude that that a learner who seeks knowledge to the top (essence of science). In the context of indigenous communities of *Ammatoa* in question is the truth essence of “*Pasang ri Kajang*” containing messages, advice, guidance or direction of life that must be obeyed, followed and be carried out for the happiness of the world and the hereafter.

II. THE INFLUENCE OF NORMS “PASANG” TO THE SETTLEMENT ENVIRONMENTAL

2.1. Settlement Patterns

Orientation
A. Indigenous Architecture as Basic Architectural Design

In the region near housing area of Ammatowa in hamlet of Benteng, settlement patterns appear in groups and facing West (Mount Bawakaraeng and Mount Lompobattang), showed: (1) as a orientation characteristic of belief “patuntung” adopted by Kajang indigenous communities. Place of Patuntung residence is believed to be in between these two mountains, (2), in addition, front (pandallekkang) of the house had something to do with the existence of custom forest (Parasangang iraya), where the Bohe Amma (Ammatowa I) fell into this world.

2.2. Shapes and Elements of Houses

Figure 3. Houses shapes of Kajang communities governed by the provisions of the norm Pasang.

- **House Construction**

House construction of inner tradition areas, where residence of Ammatowa shows the simplicity and merges to environment. Because all of it use natural ingredients.

To build a house, it is required:

1. Three long blocks as wooden nail or lower tendrils (padongko) lying accross from front to back,
2. wooden block or block tendrils (lilikang) that cross from the left side to right side of the house,
3. Block pillars whose numbers are 16 bars, two of which are core pillars (poko bala) which should have the selected quality, although others wood is not straight, can be used as pillar of the house. All pole of houses are buried in the ground as deep as one elbow (sisingkulu) or half depah (simalirapa)
4. Roof made of palm leaves on a blade of bamboo is tied by using a blade of rattan,
A. Indigenous Architecture as Basic Architectural Design

(5) Floor made of some blade of bamboo are woven by using parts of the rattan in form of a large frame. Each slot boundary of floor is restricted by using wooden blocks (kokko). In grafting the entire construction it is forbidden to use nails.

- **Form and elements of house**

  ![House Shape of Kajang community](image)

  **Figure 4.** House Shape of Kajang community governed by norms which are originated from Pasang.

  Vertically, the house is divided into three spaces, namely: the first part is the upper part (parabolic) is a symbol of the upper world (boting langi) that is considered sacred and very privilege. As with the upper world (boting langi), which according to them as a residence of the gods, goddesses and Tu'Rie'A'ra'na, upper attic is also considered a residence of god and a place for precious heirloom or main foodstuffs (their crops). The second part is the middle or body of house (kale bola) occupis a function as the life where social interaction happen. For that this part requires a certain division of functions and institutions that regulate the social interaction. The third part is the bottom or siring is occupied with pets and so forth.

  ![Elements of room in the house](image)

  **Figure 5.** Elements of room in the house which is set in the customary norms sourced from the Pasang

  Symbol given by Ammatoa on ritual occasion

  ![Symbol given by Ammatoa on ritual occasion](image)

  difference of floors height at latta riboko

  ![difference of floors height at latta riboko](image)

  House’ s poles planted into ground

  ![House’ s poles planted into ground](image)

  **Figure 6.** possi bala as the central media (ritual place) that connects the upper world and underworld, all poles are planted / contact with soil directly.
Horizontally, every house in the area of inner customs, in general have 3 (three) compartments called “latta”, which are limited by *pappamuntulan*, consisting of: front part (*latta riolo*) for cooking, the middle part (*latta 'ritangnga*) for sleeping room of guests, and back part (*latta riboko* or *tila tila*) for bed of womankind and host. The position of *latta riboko* is about 30 cm in height than *latta ritiangnga*. In series of poles between the front room with living room there is a special pole taken as a navel of house (*posi bola*). This place is used as a place or media to make contact with the upper world (*boting langi*) where the gods and Tu’rie ‘A’ra’na settles. The poles are considered capable of connecting between the upper world and underworld, so that whole ceremony is done within house, and the pole is used as the central media.

- **Symbolic meanings associated with house construction:**

(a) *Pappamuntulan* mean that everything has limits, including actions or deeds of human. It is an infringement act for a guest who passed *pappamuntulan* if he/she is being a guest, except with permission of the host.

(b) Placement of the kitchen at the front of the house had something to do with the conception of the simple life (*kamase-maseya*). Guests will immediately know the readiness of host to service his/her guest (*annjo tubattua parallui naumbui-umbui api*). They show everything they are and dish out his/her guests what the host eat.

(c) House poles consists of 16 bars which are arranged 4 to back and 4 to the side, show 4 elements that build the world and universe, namely: earth, fire, water and air.

(d) House poles planted in the ground are not equipped base as traditional houses of Bugis and Makassar in general by *Anmatowa* because man should not be separated from the soil, *anjo buttayya*, *iyamintu angronna tauwa*. Of soil human originate from, of soil human live, and to soil human will back.

(e) Core pole (*poko bola*) symbolizes the greatness of the *Ammatowa* leadership, so that the pole should meet requirements, namely; it may not has wood eyes and dead wood (*akkapancu*), because it is able to cause misfortune and reduce livelihood for its owner, because the wood eyes are considered may influence the behavior of its owner. It may not has dual shoot (*rua pucu’na*), because it is fearful the homeowner has double character or he has not a constancy of life. It may not bent form, because homeowners are expected to have an honest character (*lambusu*) in their life.

(f) Boards for wall mounted horizontally are a symbol of “do not turn something has been dead”. Trees that have been made into a board is considered already dead, so the position may not be vertical, such as when it was still alive. This means prohibition of act which is not in accordance with reality.

(g) House Ridges (*timba lajara*) do not indicate social strata like most traditional houses of Bugis and Makassar. Principle of *anre ata anre karaeng* (there is no slave, there is no king) as a statement of *Amma Bohe* when he make a worship (*a’somba*) toward Karaeng Sombayya ri Gowa to ask *Kala’birang* (honorary), because he thought that there was no a king and he was not a king in his leadership area (Usop; 1978).

House for them are to meet protection of physical, psychological and social needs, reflecting the attitude that upholds the value of simplicity in the concept of life *kamase mase* matching with *Pasang* teachings.

Meaning contained in sort of bamboo on ridge of house is a symbol of traditional board structure that includes *Ammatowa*, *Karaeng Tallua*, *ada 'limayya ri tanah Loheya* and *ada limayya Kekeya*. All of them are symbolized in the form of bamboo sorts directing toward poach of house (*anjong*
A. Indigenous Architecture as Basic Architectural Design

*bala* which symbolizes togetherness and of unity identity of Kajang indigenous community (*assikajangeng*).

Selection of single bamboo located in edge of isosceles triangle of ridge house show three main role and status of *Anmatowa*, namely, as a *Sanro* who masters magic spells, as a *guru* (teacher) who masters the contents of *Pasang*, and as a *pangadarrang* who conduct manners and customs council head. These symbols are in accordance with the principles of *Ammatoa* leadership; “*tallumintu nakkulle nidle pangule, iyamintu dipantarangi nanuntungi, ditungngai nasiraka’-raka’, ribokoangngi nangngampi*” (meaning; only three that can be appointed as a leader, namely, in front he led his people, in the middle he together with his people (deliberation) and behind he guard and defend the rights and interests of all his people.

2.3. Circulation

If you want to enter the customs area, you must pass through the gateway which is also a physical mark/boundary. Psychological mark perceived is the difference of atmosphere when entering the area. In conformity with statement of Schulz (1980) that limit is not only marked by physical boundaries or as a halt but the space limits could be a different space atmosphere.

![Figure 7: The main path to enter the customs area of river stones arranged naturally](image)

Any land in the Benteng village has a very clear boundaries such as fences or rocks arranged, because by rule of *pasang*, use of cement is prohibited. Whereas the boundaries that are so clearly made are manifestation of custom community attitudes that prevent the occurrence of conflict. (It can be seen in the picture below):

![Figure 8: Circulation is clear as a consequence of ownership boundaries clarified by using natural ingredients to avoid conflicts.](image)

Some roads are easily recognizable from both plant species, material creation of fence or existence of some objects that could be a marker such as a certain trees that grow in the middle road are not cut. (In accordance with the teachings of *pasang*) or a stone that is naturally respected its existence so it can function as a marker.

![Figure 8: Circulation is clear as a consequence of ownership boundaries clarified by using natural ingredients to avoid conflicts.](image)

Several intersections and fork in the road which made the field of children's playground. Although children since their small communities has helped to feed livestock is responsible, bathing but still need time to play with their peers.
A. Indigenous Architecture as Basic Architectural Design

Figure 9. Circulation model created as a consequence of attitude of the people of the community who are obedient on norm of pasang

At each intersection and fork is often apparent a lodge/house which serves as a place to socialize more often utilized by men, or to negotiate, to take a rest. It also can be a sign in a certain neighborhood setting. It can be seen in the figure below.

2.4. General Facility

Public facilities such as markets, public health centers, schools and mosques beyond Benteng village. Whereas, the existing places in Benteng village as an area centre are such as tombs, wells and Baruga.

**Baruga**

Baruga is a building that serves as a meeting hall. It is located on main routes of front side when we once entering custom area. Orientation of hall meetings like houses in Benteng village overlooking the West. The form is similar to dwelling houses. Only the number of poles are 25 bars. In its spatial distribution, latta riolo and latta tangnga are unified their function as a room ordinary people, with walls that are closed as high as about 30 - 40 cm. At latta riboko its floor remain higher than lattu riolo and ritangnga and walls are covered like dwelling house and given 2 small windows. The existing ornaments on the building are similar to ornaments on dwelling house such as anjong ornaments on front and rear ridges. (it can be seen on the figure)

Figure 10. Baruga that looked sloping not parallel to the road due to western orientation.

**Cemetery**

Cemetery founded in dusun Benteng is the public cemetery and the grave of the Galla, Puto, (traditional leaders). Where position of graves are slightly higher than road and graves of Galla are bordered to indigenous forests (forest Tunakeke). It can be seen in the figure.

Figure 11. General cemetery without the limiting fences and graves of Galla Puto are given boundaries
A. Indigenous Architecture as Basic Architectural Design

Public Well

All the villagers of Benteng village take water for daily needs in the wells located on the main entry course of the custom area. It is bordered to the creek. The well also function as a place to bathe and wash. Its water source called Tunakeke, and for bathing place it is divided into: for men bathroom and women bathroom (the mothers). But the bathing place for men can be used by women (average for old woman) as a place to bathe and wash if the men don not use it and if the many women use women’s bathroom.

![Figure 12. Place of the Women’s bathroom. Source water from Tanakeke flowing continuously channelized by using hollowed bamboos.](image)

Working place

In general, Kajang community of custom areas residing in dusun Benteng has rice fields or fields in others village such as in Tombolo, Sobbu and Pangi. Although some of them remain have fields in the Benteng village. Some soil conditions in Benteng village are rocky so that it is not enable to grow rice. Plants are often planted like corn and vegetables and secondary crop that can grow in rocky soil.

![Figure 13. Fields planted to corn in dusun Benteng rice fields located in dusun Tombolo](image)

According to the rule of Pasang they should not use technologies such as tractors for plowing. Until now rice area plowed by using buffalos. So buffalos are still preserved in many communities around Kajang community settlement of custom areas. These are seen in some houses equipped with small buildings, thereon are occupied by forage whereas beneath are animal stable (see figure 14). Beside buffalos, horses are also considered important because the horse as a means of transport carrying the harvest from the fields to house or to market.

![Figure 14. Teaching of Pasang has cultivate a respectful and friendly attitudes with nature and environment](image)

All cattle area maintained (fed and bathed) by children who have not reached mature age. In Benteng village areas availability of a place specialized for bathing buffalos or these buffalos can do their pleasure by wollowing in mud.
A. Indigenous Architecture as Basic Architectural Design

Figure 15. Spaces in residential environment that serves as a place to accommodate rearing of livestock.

For the women can work to help the family economy while delivering their pleasure in weaving sarongs, headbands and so on which are used according to rule of Pasang by the custom communities. They also can plant tarum’s tree to be black dye (according to the rules of pasang) for thread that will be spinned to be ready clothes.

Activity of planting arum tree are usually around house yard area or in respective fields. For process of weaving (dying, drying, rolling and spinning) like thread to be sarongs, women use space underneath the house exactly around under latta riboko. (it can be seen at the following figure:)

Figure 16. The room or place used by the mothers / women for additional work beside taking care of household

III. CONCLUSION

Effect of norm “Pasang” is very strong on manifestation of house and residential environment of Ammatoa Kajang community. Shapes of house in Dusun Benteng tend to be uniform, in both form and size and not rich in ornaments.

House orientation, shapes, elements of house and the spaces inside and outside of house (environment) in term of circulation systems, public facilities and workplaces, all formation process are strongly influenced by norm Pasang.

At Amma Toa Kajang community, norms derived from the teachings of Pasang have influenced formation of behavioral patterns, whereas behavioral pattern is one of the elements forming the spaces including the spaces on the settlements.

REFERENCES


A. Indigenous Architecture as Basic Architectural Design


