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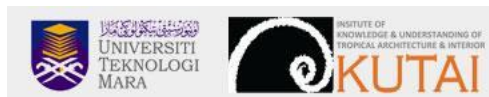
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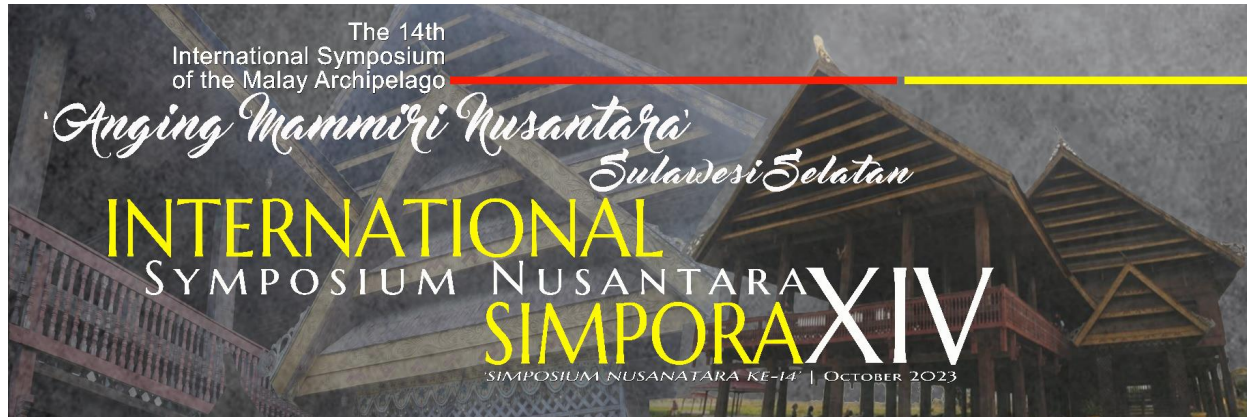
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And

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TRADITIONAL MAMASA RICE BARN ARCHITECTURE

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Abstract: This research aims to determine the architecture of traditional rice barns (*Alang*) in Mamasa, West Sulawesi, as one of the traditional architectural products that has high cultural value. This research is qualitative in nature. Data collection methods are through interviews, field observations, and documentation. The data analysis technique used is qualitative analysis, namely data collection, data presentation, data reduction, and drawing conclusions. The results of the research show that the architecture of traditional rice barns (*Alang*) in Mamasa can be classified based on the number of Banga (palm tree poles) into several categories: 1) Alang 4 banga, 2) Alang 6 banga, 3) Alang 8 banga, 4) Alang 12 banga. Then in terms of color, it can be classified into three types: 1) Alang ordinary (Natural color), 2) Alang Bolong (Black color), and 3) Alang Sura' (Painting Color).

Keywords: Mamasa, Traditional, Rice Barn, Architecture

INTRODUCTION

Research on Mamasa Traditional Architecture was carried out in collaboration with Makassar State University and the Regional Planning and Development Agency (BAPPEDA) of Mamasa Regency, to inventory the traditional architecture in Mamasa. Budiharjo (1989) said, "Traditional architecture is a manifestation and expression of culture." Yulius, (2012) explains that traditional architecture is the result of local culture. Furthermore, Mithen (2015) explained that traditional architecture is architectural work that has been designed from generation to generation by traditional communities as a place for activities and to fulfill their living needs. Harpioza (2016), explains that traditional architecture is a part of community life that has noble values, inseparable from previous methods or habits. Rapoport (1969) explained that

traditional architecture is a form of architecture that passes from one generation to the next. Studying traditional buildings means learning the traditions of the people.

Some literature that explains traditional Mamasa architecture includes the following: Lullulangi, et al (2020) explain that traditional Mamasa architecture consists of traditional house architecture, traditional barn architecture, and traditional cemetery architecture which are archaeological objects left over from the past and have high cultural value. Anindita, et al (2019), said that the traditional Mamasa "Banua" residence is a cosmology with the principle of dualism and patterns in the shape and structure of buildings, space, and building orientation. Furthermore, Wasilah et al (2020) explained traditional buildings, or Mamasa traditional houses, are a concrete form of culture. In their construction, every part/space in a traditional house is full of values and norms that apply to society. Ansaar (2011) said that the traditional architecture that still survives includes Mamasa traditional houses with various levels, *alang* (rice barns), and old traditional cemeteries, scattered in several places and locations, either standing alone or collected in customary or traditional villages.

One type of traditional Mamasa architecture is the traditional rice barn (*Alang*) architecture. Lullulangi et al. (2022) Explain that *Alang* is a rice barn whose architectural model resembles that of a traditional Mamasa house, although the proportions are smaller. Nooy-Palm (1986) wrote that houses and barns are boat-shaped because of the shape of the roof. Likewise, Veen (1966) said that it is not the roof of the house or barn roof that makes it look like a boat, but the *badong*, the curved boards at the front and back of the house and barn and on all sides. Veen pointed to the *badong* while comparing it to the curved bow of a boat. Mandadung (2005) said that the granary is synonymous with the goddess and it is taboo for men to go up to the granary to pick up rice unless the women are not at home because they are busy outside the village.

Ansaar (2011) said that in the Mamasa area, there are houses for storing the population's basic food ingredients. The house was called *alang* (*lumbung*). *Alang* is used to store rice. Figure 1.



Figure 1 Carved barn (*Alang Sura'*)
Source: Ansaar (2011)

In the Mamasa area, *alang* is generally owned by nobles or rich people, because they store their rice on top of the *lumbung* after drying it in the sun for days until it dries in the form of bundles of rice (*kutu' pare*) as shown in Figure 2.

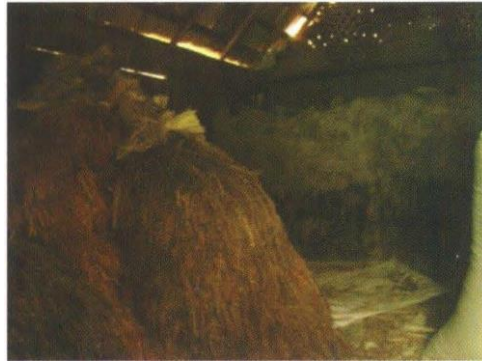


Figure 2 Rice stored in the barn
Source: Ansaar (2011)

Apart from the body of the barn which is used to store rice, the most important part of the barn is the lower floor (*Sali alang*), which has an important role during traditional ceremonies, mourning ceremonies (*Rambu Soloq*), and thanksgiving ceremonies (*Rambu Tukaq*). This *sali alang* serves as a place to receive honored guests at both ceremonies, where the hosts, especially the nobles, sit to welcome their honored guests. Some of these guests are invited to sit together in this place, while others are directed to a special place, for example, the upper level of the house. (Figure 3).

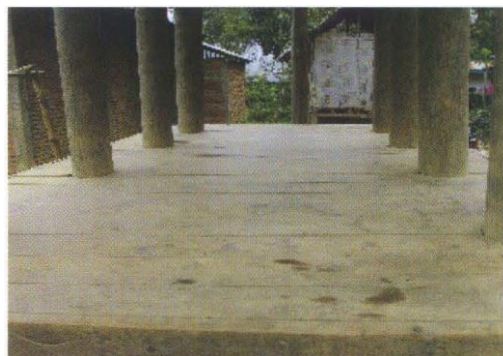


Figure 3 Sali Alang
Source: Ansaar (2011)

Ansaar (2011) said that *Alang* has multi-story rooms, namely the upper room and the lower room. The two rooms have different functions. The downstairs room is used as a sitting/relaxing place for the homeowner during the day or evening. Apart from that, this room also functions as a place to sit temporarily for someone or a guest who wants to visit the village or home of the *alang* owner.

RESEARCH METHODS

This research aims to determine the type of traditional rice barn (Alang) in Mamasa, West Sulawesi, as one of the archaeological remains that have high cultural value. This type of research is qualitative research. Data collection methods are through interviews, field observations, and documentation. The data analysis technique used is qualitative analysis, which involves data collection, data presentation, data reduction, and drawing conclusions (Miles, 2014).

RESULTS AND DISCUSSION

1.0 Research Results

Based on the research results, it was found that the architecture of traditional rice barns (Alang) in Mamasa can be categorized by the number of pillars installed to support the barn. Then, the type of pole used is from palm stems (Banga) whose epidermis is peeled so that the pole becomes slippery, preventing mice from climbing. Apart from that, the number of poles also reflects the size of the barn and the level of wealth and nobility of the owner of the barn. The classifications are as follows:

1.1. Four-posted barn (Alang appa' bangana).

This type of barn, which has four pillars, is usually owned by the general public, namely the general level of society, who are not included in the nobility group, but also not considered serf class in the past. (Figure 4).



Figure 4 Barn with four poles
Source: Research Results

In Figure 4 above, there are two barns, (one with six pillars and another with four pillars) standing in front of the large house.

1.2. Six-posted barn (Alang Annan bangana)

This type of barn has six pillars, owned by middle aristocrats who are also from the middle economic level as shown in Figure 5.



Figure 5 Six-pole barn
Source: Research Results

1.3. Eight-posted barn (Alang karua bangana)

A type of barn with eight pillars is generally owned by rich high nobles. It can also be owned by middle-class nobles but has large rice fields. Rich nobles usually own more than one barn depending on the size of the rice fields and the amount of harvest each harvest season. (Figure 6).



Figure 6 Barn with eight poles
Source: Research Results

1.4. Twelve-posted barn (Alang Sapulalo dua bangana).

This type of barn is only owned by rich high nobles who hold traditional authority in a traditional area. In the Mamasa region, the groups of traditional rulers also functioned as a traditional government in the past, and is still maintained today in position as Tokeada'. The position and function of Tokeada' are different from those of traditional institutions formed by the Government. Tokeada' is a hereditary custom that has been passed down from generation to generation, who serve today as informal leaders in society, and partners of the Government in resolving social problems. Currently, there are two remaining barns of this type in the

Mamasa area: one in Rambusaratu' Village, belonging to the Rambusaratu' traditional ruler, and the other in Orobua, belonging to the Indona Sesena Padang traditional ruler (Figure 7).



Figure 7 Barn with twelve poles

Source: Research Results

In this type of barn, the number of parallel poles on the left and right sides is 5 each, so the total is 10. However, the rows of poles at the front and back each have one in the middle, bringing the total to 12 poles. This barn is very large in proportions, usually larger than the houses of ordinary people in the surrounding area. In terms of color, the traditional rice barn architecture in Mamasa consists of three types: 1) Alang ordinary (Natural color), 2) Alang Bolong (Black color), and 3) Alang Sura' (Painting Color).

Natural color (common sedge)

Barns with natural colors are generally owned by ordinary people or middle-class nobles. For ordinary people, the color of their barn remains fixed, but for nobles, it can be upgraded to black (Alang Bolong) if their economic level increases (Figure 8).



Figure 8. Barn Natural color

Source: Research Results

Black (Alang Bolong)

Black barns (Alang Bolong) are usually owned by middle or high aristocrats, who have not had time to carve their barns. These generally consist of barns with eight poles (Figure 9).



Figure 9 Black barn (Alang Bolong)

Source: Research Results

Carving Barn (Alang Sura')

Carving barns (Alang sura') are generally owned by wealthy high nobility, and specifically by traditional holders. Besides being carved, they are also equipped with ornaments as a symbol of nobility and position in society as Tokeada'. This type of barn could only be owned by high nobility. Middle aristocrats have simpler barns, just enough to cover the grass. To see this type of barn, see Figure 10.



Figure 10 Carving Barn (Alang Sura')

Source: Research Results

Each type of carving on the barn's wall has a symbolic meaning, which conveys a message for the next generation. The use of this carving is not arbitrary because it symbolizes the owner's level of nobility and position in society.

In addition to various types of carvings, the barn is also furnished with other ornaments such as badong, dara-darang, or ornaments that resemble a horse's head, as well as a buffalo head symbol (ulu tedong). Each of these elements has a symbolic and philosophical significance for life in the Kondo Sapata' traditional community. Wai Sapalelean is currently known as Mamasa Regency. To further see several types of ornaments on the *alang sura'*, see Figure 11 below.



Figure 11 Carved Barn Ornament (*Alang Sura'*)
Source: Research Results

2.0 Discussion

The results of the research show that rice barns (*alang*) can be classified based on the number of poles (*banga*), namely four, six, eight, and twelve. This research is supported by a study conducted by Ansaar (2011), which was sponsored by the Directorate General of Arts and Film, Ministry of Culture and Tourism. Apart from that, the findings of this research are also supported by Nooy-Palm, C.H.M. (1986), and Veen, H. Van der. (1966). These three researchers, in many ways, reviewed the form and classification of rice barn (*alang*) architecture in the Mamasa area.

What is different and new in this research is the classification of rice barn (*alang*) architecture in terms of color. Although the researchers displayed the colors of various types of rice barn (*alang*) architecture, they did not explain the coloring process and the social levels of the people who used them.

CONCLUSION

Based on the results and discussion above, it can be concluded that the architecture of traditional rice barns (Alang) in Mamasa, can be classified by the number of banga (palm tree poles) in the following categories: 1) Alang 4 banga, 2) Alang 6 banga, 3) Alang 8 banga, 4) Alang 12 banga. In terms of color, it can be classified into three types: 1) Alang ordinary (Natural color), 2) Alang Bolong (Bleck color), and 3) Alang Sura' (Painting Color).

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Mithen Lullulangi is a Professor of Planning Education in the Building Engineering Education Study Program (1988 - 2014), Population and Environmental Education Master's Study Program (2015 - present) at Universitas Negeri Makassar. Undergraduate Faculty. Completed a Bachelor's degree (S1) in the Architectural Engineering Education Study Program at IKIP Ujung Pandang, in 1986. In 2002 he completed a Masters (S2) Program in the Architecture Study Program, at Hasanuddin University Postgraduate Program. In 2014, he completed the Doctoral Program at the Population and Environmental Education Study Program, at Makassar State University.



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