The Seybold Report
ISSN 1533-9211
DOI: 10.5281/zenodo.11146972

GENIUS LOCI OF THE STRUCTURE AND MATERIALS OF KARAMPUANG CUSTOM HOUSES IN SINJAI REGENCY, INDONESIA

ANDI NURADITIA FAUZAN [1]*, MOHAMMAD MOCHSEN SIR [2] and RIA WIKANTARI R [3]

[1,2,3] Department of Architecture, Hasanuddin University, Makassar.
*Corresponding Author Email: andinuraditiaf@gmail.com

Abstract

The processes of history that a building and its surrounding area have undergone are integral to shaping the soul of that place. In architecture, the soul of a building is also referred to as Genius Loci, Genius loci is the essence of the architecture of a building and the surrounding area that encompasses the form of space and time. In the aspects of structure and material, genius loci reflect the embodiment of the uniqueness and character of a particular form or space. Architecture plays a role in visualizing the genius loci, and the task of an architect is to create a meaningful place. In modern environments, the presence of genius loci has become increasingly challenging to find, as places start to lose their distinctive characteristics, resulting in a diminished human experience of a particular location. Therefore, it is important to reintroduce genius loci with Karampuang traditional houses perceived to be examples of a man-made place on a small scale (building). This study aims to explain the genius loci from the perspective of structure and material formed in The Karampuang traditional houses and Identify factors contributing to the formation of genius loci from the perspective of structure and material in The Karampuang traditional house. The research method used is phenomenology. The object of the research is to switch two houses which the custom houses of the Puang Matoa and Puang Gella. The results show The Karampuang Traditional Custom Houses is a traditional house that enriches the human experience as an aspect that gives meaning and value to a house. In general, the image of the Karampuang traditional house can be seen that this traditional house was formed because of respect for their ancestors who were believed to be women, which was then realized in the form of a residence. In terms of space, the Karampuang traditional house is unique in that it has no boundaries between one plot and another, except for the first and fifth or sanding plots, where the first and fifth floors are raised about 30 cm higher than the plot in the middle. The character of the Karampuang traditional Costum houses between Ruah Puang Matoa and Puang Gella is about 50 meters away. One of the unique things about the Karampuang traditional Costum houses is that their direction has been linked to Islamic symbols (Qibla Direction), the position of the traditional house facing west (Qibla) is a symbol of the afterlife (Religion).

Keywords: Genius Loci, Image, Space, Character.

INTRODUCTION

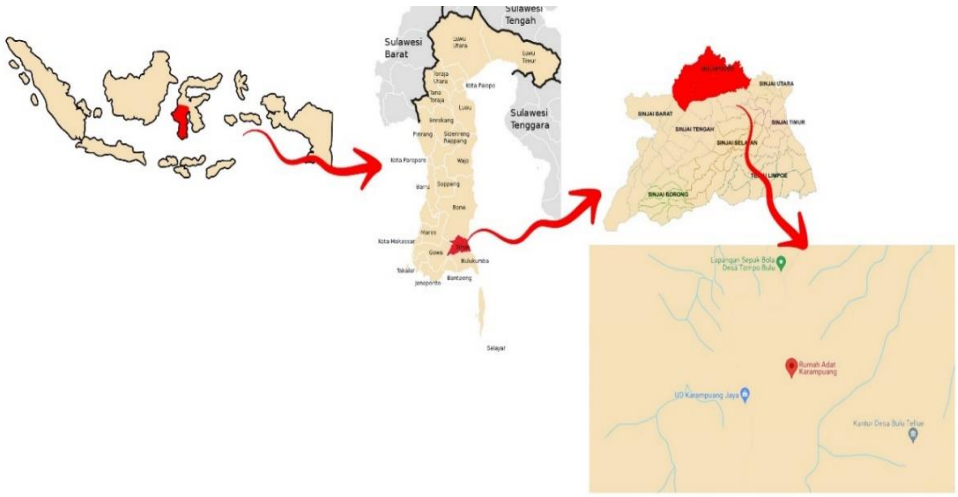
Genius loci is the concept of the spirit of place which originated in the Roman belief that buildings, towns, and landscapes have a kind of guardian spirit that shaped their character (Petzet, 2008; Relph, 2007). Kepczynska-Walczak & Walczak (2013) placed it much later, stating that the concept of genius loci was first used in 18th-century English landscape design. In this modern era, the presence of genius loci has become increasingly challenging to find, the development of buildings tends to adopt Western styles, including structural design, materials, and even the nomenclature of the buildings, reflecting Western culture. Only a few architectural works incorporate local values. This prompts the writer's interest in discussing architecture that

ISSN 1533-9211

DOI: 10.5281/zenodo.11146972

delves into local culture. Not only is it a way to avoid becoming out-of-date, but it also serves to educate young architects about preserving the architectural heritage of the archipelago through their work.

The Karampuang Custom houses are chosen among traditional houses in Sinjai because their essence, structure, materials, and symbols are intimately familiar to us as Indonesians, especially those of Bugis descent. The Karampuang traditional house has a form that is inseparable from its social meaning, serving as an integrated symbol of its various functions, including social, economic, and security functions, as well as various Islamic symbols accompanying it. The Karampuang traditional house is one of the traditional architectures in Indonesia located in Sinjai Regency, South Sulawesi. In the construction of houses for the Karampuang indigenous community, the house pillars receive special attention from *"urangi"* (skilled house builders). The selection of these materials becomes crucial considering the traditional significance of wood posts or "pusar kayu." This indigenous community is located in Dusun Karampuang, Tompobulu Village, Bulupoddo District, Sinjai Regency, approximately 223 km from Makassar City. Geographically, Dusun Karampuang is situated at approximately -5° 6' 9.26" S, +120° 6' 2.75" E.



Map of South Sulawesi.

Fig 1: Location in the Sinjai Regency, Indonesia.

Due to a lack of knowledge and understanding of Genius Loci in today's society, this research is presented to provide knowledge. The genius loci in terms of structure and materials that are formed in the Karampuang traditional house and the factors that contribute to the formation of genius loci in terms of the structure and materials of the Karampuang traditional house. It is expected that this study will provide educational resources for architects who are studying Genius Loci. It also intends to act as instructional material for upcoming architects, encouraging them to use their creations to protect Indonesian architecture's cultural legacy. It is also expected to add to a repository of material that local governments might use when developing guidelines for the construction and design of historic structures.

ISSN 1533-9211

DOI: 10.5281/zenodo.11146972

Architecture plays a role in visualizing the genius loci, and the task of an architect is to create a place that holds meaning, thereby encouraging people to dwell. A dwelling place is a location that possesses specific characteristics and life meanings for its community. According to Heidegger (Norberg-Schulz, 1984), 'dwelling means to be at peace at a protected place.' Place is the concrete manifestation of the dwelling process undertaken by humans. The elements that must be understood in determining and building the genius loci in a place are *Place, Man-made place, and Natural place*.

MATERIALS AND METHODS

Research Sites

The research was conducted at Karampuang Custom houses as a part of Traditional houses in Sinjai Regency, South Sulawesi.

Fig 2: Location in the Karampuang Traditional Custom Houses

Data analysis technique

This research was conducted using phenomenology. Phenomenology is one of the qualitative research methods. Phenomenology also signifies a science that investigates the phenomena of experiences directly lived by informants. As stated by Emzir (2008:3), research is fundamentally a systematic activity or process to solve problems conducted by applying scientific methods. Therefore, the scientific method suitable for solving the issues presented in this thesis is by using phenomenological research techniques. Additionally, Syamsuddin & Vismaia (2007:2) state that research can also be interpreted as a method of observation or inquiry aimed at finding answers to problems or the process of discovery, both in terms of discovery and invention.

Data collection technique

The data collection methods employed in this study involved a phenomenological approach, where the researcher sought to explore information from the subjects. This included delving into the subjects' experiences and extracting the meanings derived from those experiences. In

The Seybold Report
ISSN 1533-9211
DOI: 10.5281/zenodo.11146972

essence, the data in this study were obtained and collected through triangulation (multi-method). Primary data were obtained through observation and in-depth with Puang Mangga (Gella) and three local youths. Participant observation was employed to explore data that manifested as phenomena. Meanwhile, the interviews were utilized to delve into categories of impression or perspective.

RESULTS AND DISCUSSION

The structure and materials of the Karampuang traditional custom houses

The structure and materials of the traditional Karampuang house exhibit specific characteristics that reflect local wisdom and the culture of the community. While specific details may vary, there are some common elements often found in this traditional house.

A. The Condition of Karampuang Traditional Custom Houses Based on Genius Loci Criteria

The Karampuang society, as one of the societies that diligently preserves its customs and traditions, requires a traditional leadership structure to maintain its way of life and customary governance. In the Karampuang indigenous community, there are four traditional leaders. The highest traditional leader is the *to matoa* or *arung*, a position that must be held by a male. The *gella* or prime minister, responsible for governing and managing the traditional economy, is also held by a male. The *Sandro*, responsible for conducting spiritual activities within the community, is a position reserved for a female. The last traditional leader is the *guru*, a position held by a male responsible for leading religious rituals (Islamic) within the community.

Fig 2: Custom Houses Puang Matoa (Left) and Puang gella(Right)

Source: Field Survey, May 2022.

The Seybold Report
ISSN 1533-9211
DOI: 10.5281/zenodo.11146972

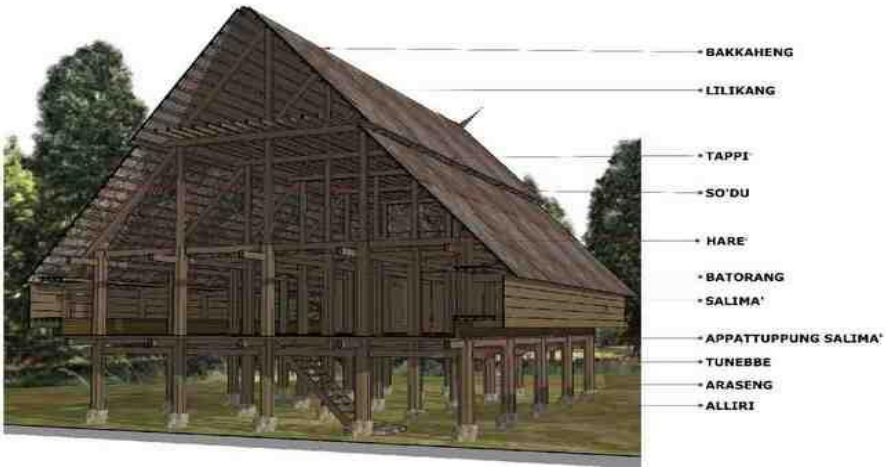


Fig 3: Architectural Cross-Section of Puang Matoa's House

Source: Drawn based on field survey, May 2022

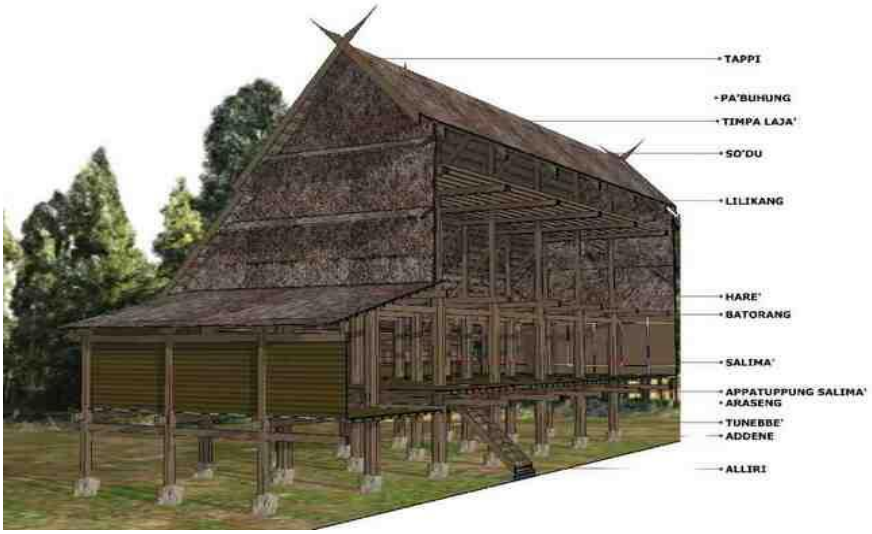


Fig 4: Architectural Longitudinal Section of Puang Matoa's House

Source: Drawn based on field survey, May 2022

The traditional orientation adopted by the *Arung* (King) is towards the west (Hereafter). The philosophy behind this orientation is that the Arung, as the highest leader in the tradition, always aligns with the direction of the next life. The Arung imparts moral messages and guidance to always do good, as preparation to face the Creator and encourages the indigenous community to preserve their traditions. In other words, the To Matoa traditional house is the place to discuss ritual matters. The Gella traditional house (Prime Minister) is oriented towards the east (Worldly). This symbolizes that the sun rises from the east, indicating the beginning of life and serving as the place to discuss worldly matters.

The Seybold Report
ISSN 1533-9211
DOI: 10.5281/zenodo.11146972

1. Addene (Stair) and Fintu (Door)

The stair is placed at the base of the house, positioned in the middle of the house as a symbol of femininity, it has a deep philosophical significance, symbolizing the rose as the first location where humanity came from their mother's womb. (Amirullah AS, 2001).

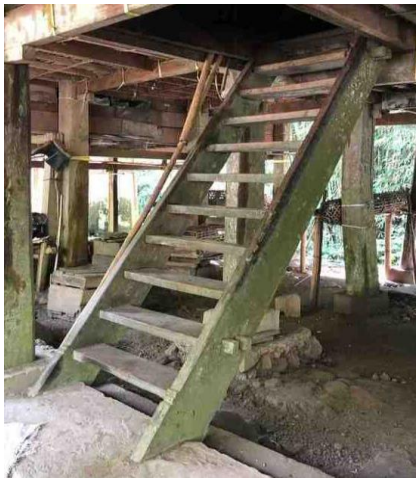


Fig 5: Stairs of the Karampuang Traditional House

Source: Field Survey, May 2022.

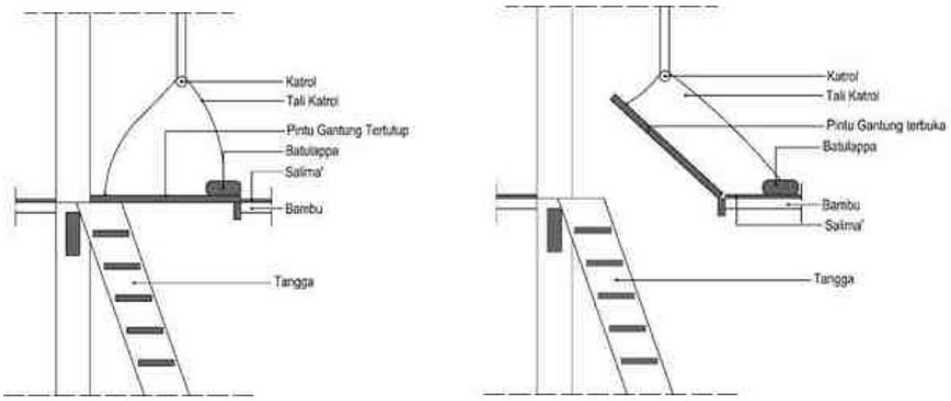


Image II.5: Drawing of the Stairs of The Karampuang Custom houses

Source: Drawn based on field survey, May 2022

The stairs have a door called "Batulappa" with a weight and round stone as a symbol of the female genitalia, specifically the clitoris.

2. Dahureng (The kitchen)

Positioned parallel to the door and symbolizes the two breasts of a woman, representing the source of life. As the source of life, the kitchen is where all the food and drinks for the traditional house are prepared.

The Seybold Report
ISSN 1533-9211
DOI: 10.5281/zenodo.11146972

Fig 6: Traditional Karampuang Kitchen Image

Source: Field Survey, May 2022.

3. *Sondrong* (Elevator Floor)

Sandrong is an elevated floor at the front and back of a house, symbolizing the concept of mutual support and cooperation among humans. The front part of the sanding serves as a welcoming space for guests, while the back part functions as the residence of the occupants and a place to store ceremonial items or sacred objects used in traditional ceremonies.

Fig 7: Sandrong

Source: Field Survey, May 2022.

The Seybold Report
ISSN 1533-9211
DOI: 10.5281/zenodo.11146972

4. *Ale Bola* (Main room)

Alebola is a large central pillar space within the house, defined by imaginary lines that divide the area into 12 squares. It symbolizes the abundance of cultural values, delineated by protruding wooden pillars that support the continuous floor extending to the framework of the house's roof. In the center of the room stands a special pillar adorned with a specially designed white cloth known as *'Alliri Posi*,' symbolizing pure and clear thoughts.

Fig 8: Picture of *ale bola*

Source: Field Survey, May 2022.

Fig 9: Picture of *Alliri*

Source: Field Survey, May 2022.

ISSN 1533-9211

DOI: 10.5281/zenodo.11146972

The materials used in both traditional houses, both To Matoa and Gella houses, all come from the customary forest. This includes the pillars, floors, walls, and roofs. The types of building materials used in traditional houses include pillars/*allure* made of *bitty* wood, bamboo for the house floor, palm leaves and grass for the roof, bitty wood and bamboo for the walls, and rattan and ijuk (fibers from the menu tree) for binding.

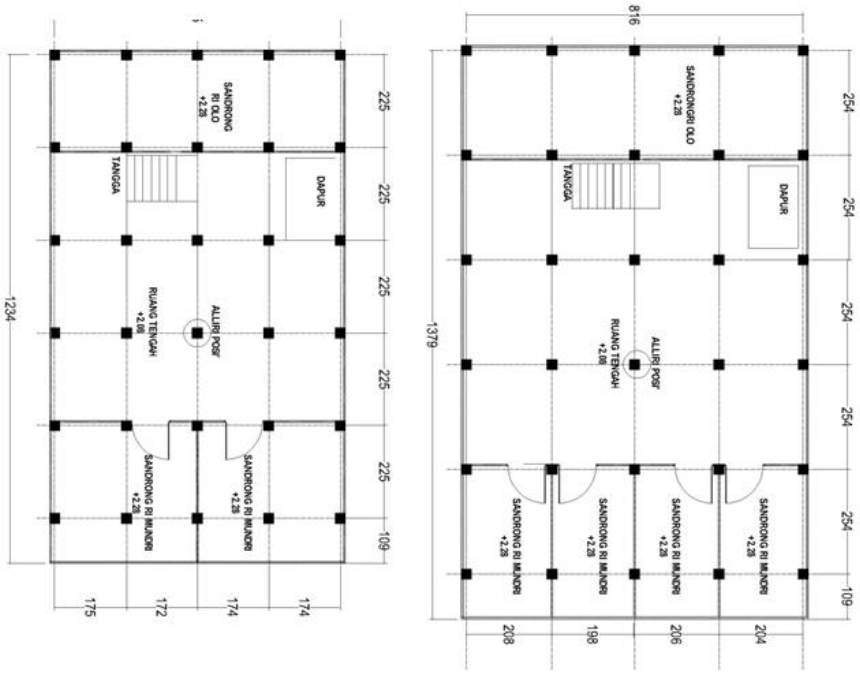


Fig 10: Layout of Karampuang Custom Houses Puang Gella (Left) Puang Matoa (Right)

Source: Drawn based on field survey, May 2022

B. Spatial Arrangement (Room Functions, Layout, Spatial Meaning)

The traditional houses of Karampuang generally have similar spatial arrangements, with differences primarily in the number of rooms.

Spatial Arrangement of Puang Matoa Traditional House: The spatial division in the Puang Matoa traditional house consists of Paruhung, Sondrong riolo, Elle'/Lontang Riolo, Elle' Ri tengga, Elle' Ri Mondri, and Sandrong Ri Mundri. In the Sandrong ri Mundri section, there are four bedrooms designated for ana' malolo arung, Guru, Puang Matoa, and Sandro. (See Fig10)

Spatial Arrangement of Puang Gella Traditional House: Similar to the Puang Matoa house, the Puang Gella house is vertically divided into three sections: rakkeang, ale bola, and paratiwi. The spatial division in the Puang Gella traditional house follows the same principles as the Puang Matoa house, with the only difference being the number of rooms. In the Sandrong ri Mundri section, there are only two bedrooms, designated for ana' malolo Puang Gella and Puang Gella himself.

ISSN 1533-9211

DOI: 10.5281/zenodo.11146972

Vertically, the spatial division of Karampuang Custom Houses. (See Fig11)

a. *Rakkeang* for storing rice.

b. *Ale bola* as the living area.

c. *Paratiwi* as the space beneath the house, used for livestock farming

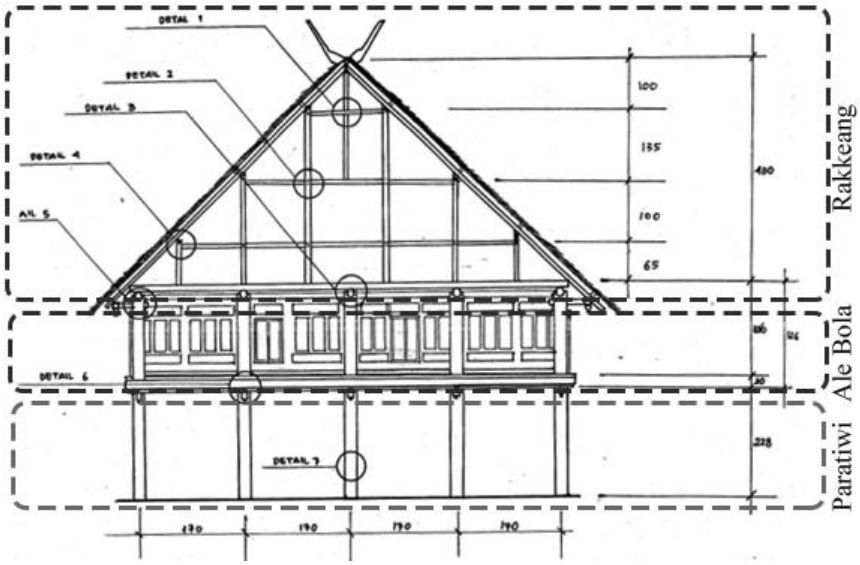


Fig 11: Vertically, the spatial division of Karampuang Custom Houses

Source: Drawn based on field survey, May 2022

C. Spatial Dimensions

Physically, the differences between the two main buildings can be observed in the orientation of the structures, the size of the houses, the roof design, the form of ventilation, and the number of bedrooms. The Puang To Matoa traditional house faces west, while the Puang Gella traditional house faces east. The size of the Puang To Matoa house (length 17 reppa+ sikekkeng tuo, width 7 reppa+ sikekkeng tuo) is larger than the size of the Puang Gella house (length 11 reppa+ sikekkeng tuo, width 5 reppa+ sikekkeng tuo). The roof of the Puang To Matoa house has a three-tiered 'Tampa' Baja,' whereas the Puang Gella house has a two-tiered 'Tampa' Baja.' The ventilation design in the Puang To Matoa house differs from that in the Puang Gella house. The Puang To Matoa traditional house has 4 bedrooms, while the Puang Gella house has 2 bedrooms. The uniqueness of Karampuang traditional houses can be observed in the placement of the main stairs, main door, and kitchen.

The anthropometric conversion results to metric measurements are as follows: Peppa = ±158cm, lapsus = ±84cm, sikku = ±42cm, Jakka = ±20cm, sikekkeng tuo = ±16cm, standing eye level = ±151cm, sitting ear level =±69cm, eye circumference = ±47cm, ear circumference = ±23.5cm.

The Seybold Report
ISSN 1533-9211
DOI: 10.5281/zenodo.11146972

The floor area of the traditional Puang To Matoa house is approximately ±240.18m2, and the Puang Gella house is ±166.84m2. There are two types of doors in the traditional house: the main door and the bedroom door. The main door size is 2.14m x 1m, and the bedroom door size is height = 1.42m and width = 0.58m. The total opening area above the walls is 32.1 m2. The window and ventilation opening area in the Puang To Matoa traditional house is 2.27m2, and in the Puang Gella house, it is 2.23m2.

In the Karampuang traditional house, there are three types of stairs: the main stairs (T1), the stairs to racking (T2), and the stairs to the area above racking, believed to be the place of To Manurung (T3). The converted measurements for the stairs in the traditional house reveal that the main stairs have a tread height of 20cm and a tread depth of 20cm, while the T2 stairs have a tread height of 36cm.

In the kitchen of the traditional house, there are cooking areas, washing areas, dining spaces, and storage areas for kitchen equipment. There are two dominant furnishings in the kitchen: the cooking area and a storage area called 'tanra sela.'

Fig 12: picture of kitchen

Source: Field Survey, May 2022.

The determination of the size of the cooking area in the kitchen also uses anthropometrics, including height, length, and width, which are the distance between the eyes' circumference + the circumference between the two ears x 2 + a handful. The arrangement and size determination in the kitchen of the Karampuang traditional house are unique characteristics that differentiate it from other traditional houses. The converted measurements for the height, length, and width of the furnishings are (47cm+23.5cm) x 2 + 16cm = 157cm. At the top, there is a storage space for firewood and kitchen utensils.

The Seybold Report
ISSN 1533-9211
DOI: 10.5281/zenodo.11146972

D. Mathematical Elements in the Puang Matoa Traditional Custom House

In the Karampuang traditional house, there are mathematical elements that can be applied as learning materials, including plane geometry. According to Hardi (2009), plane geometry is a two-dimensional figure that is characterized by length and width, bounded by straight or curved lines.

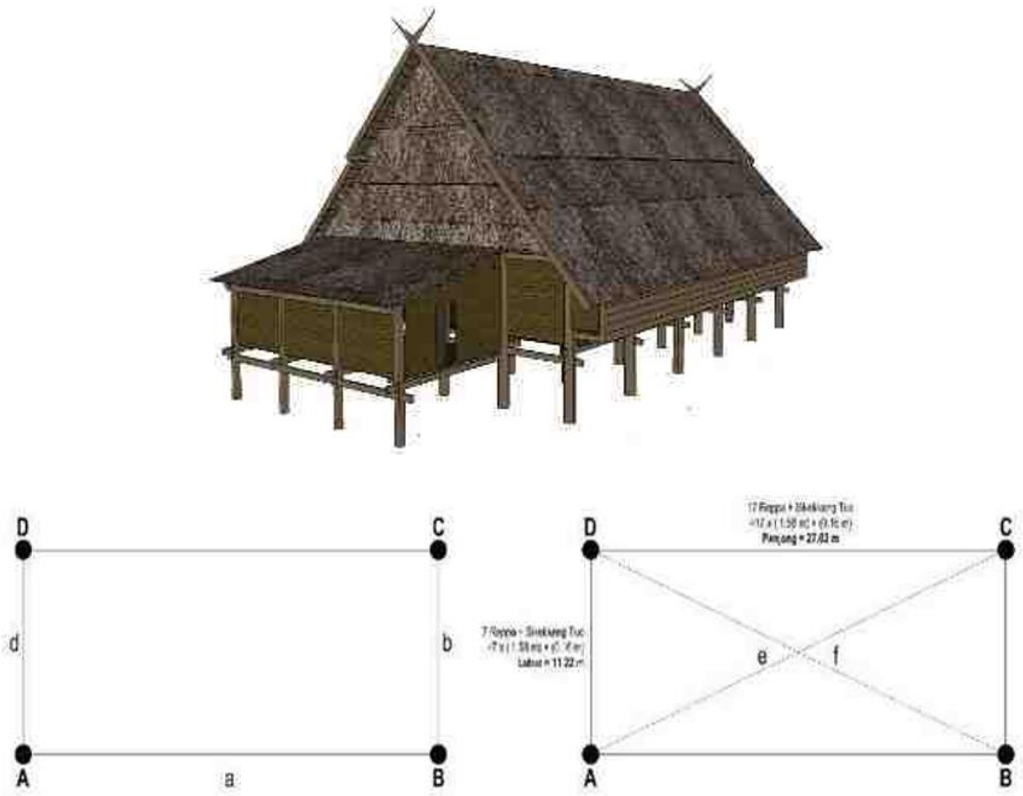


Fig 12: 3D model and Floor Plan Dimensions of Karampuang Traditional Costum House

Source: Analysis based on field survey, May 2022

It is observed that the model takes the form of a flat shape with four sides. Further analysis reveals several properties, including:

- **AB≠CB, dan AD≠CD**
- **m∟A= m∟B= m∟C= m∟D=90°**
- **AC=BD**
- It has 2 rotational symmetries and 2 reflection symmetries.

Based on the analysis of these properties, it can be concluded that there are elements of a rectangle in the Puang Matoa house.

ISSN 1533-9211

DOI: 10.5281/zenodo.11146972

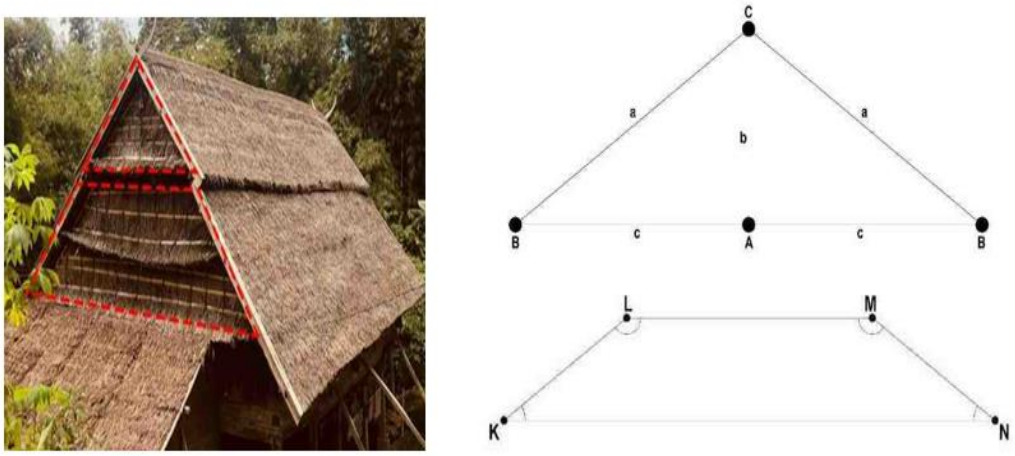


Fig 13: Roof Size / 'Timpa Laja' of Karampuang Traditional House

Source: Analysis based on field survey, May 2022

The structure resembles a flat shape with three sides. Further analysis reveals several properties, including:

- **$a^2 = b^2 + c^2$**
- **$b^2 = a^2 - c^2$**
- **$c^2 = a^2 - b^2$**

Based on the analysis of these properties, it can be concluded that there are elements of a triangle in the Puang Matoa house.

It is observed that the model takes the form of a trapezium. Further analysis reveals several properties, including:

- **KN // LM**
- **Sisi KL=MN**
- **Sisi KN≠LM**
- **KN=Alas**
- **∟K=∟N**
- **∟L=∟M**

Based on the analysis of these properties, it can be concluded that there are elements of a trapezium in the Puang Matoa house.

The Seybold Report
ISSN 1533-9211
DOI: 10.5281/zenodo.11146972

E. Material as a Factor Shaping the Genius Loci

There are two aspects in analyzing the genius loci of the traditional Karampauang house, the first one is the structure, and the second one is the building materials. In the construction of houses in the Karampuang indigenous community, special attention is given to the main pillars by the 'urangi' (house construction expert).

The structural frame of the traditional Karampuang house consists of 30 pillars, symbolizing the chapters (*juz*) of the Holy Quran in Islam. These pillars stand longitudinally from east to west. Each row of pillars consists of six beams at the back, representing the pillars of faith (*rukun iman*). Additionally, five sections are formed, symbolizing the pillars of Islam.

Fig 14: Image of *alibi*

Fig 15: Image of *maddui* tradition

The structural system they employ is the pegged and tied system, similar to the structural system used in traditional houses in Indonesia in general. They are not allowed to use fasteners and metal materials such as nails and so on.

The materials used in both traditional houses, Puang Matoa and Puang Gella houses, are all sourced from the customary forest. This includes the pillars, floors, walls, and roofs. The types of building materials used in traditional houses include pillars/alliri made from *bitty* wood, bamboo for the house floor, palm leaves (daun enau) and grass (lalang) for the roof, bitty wood and bamboo for the walls, and rattan and *ijuk* (fibers from the enau palm) for binding.

Another tradition practiced by the indigenous community of Karampuang in the customary area is the Maddui tradition. The *Maddui* tradition is specifically carried out for traditional houses as a form of activity to honor the traditional house, symbolizing the existence of Kampung Adat Karampuang. This tradition aims to preserve the traditional house by replacing specific parts that have started to deteriorate, such as pillars, Panama, plunging, and paratha leppa. The traditional house is considered to be owned by the entire indigenous community without regard to social status, so this tradition involves the entire community. *Maddui* is a collective tradition for moving large-diameter phone guasa or aju bitty tree trunks. This tradition involves pulling the tree trunks from the forest to the courtyard of the traditional house

The Seybold Report
ISSN 1533-9211
DOI: 10.5281/zenodo.11146972

without carrying them. The process of moving the tree trunks without carrying them is intended to engage the entire community, from the elderly to young children, and strengthen their spirit of mutual cooperation or "gotong royong." In addition to pulling the wood, the tradition is accompanied by singing containing specific verses known as Elong Padduik.

The factors shaping the genius loci from the aspect of materials consist of *Alliri*/Posts consisting of 30 wooden pillars, symbolizing human legs. The pillars have connections (cut and rejoined) as a representation of the bones in the human leg, which are articulated and have joints. Next is *Hare* is a wood that spans longitudinally from west to east, with a total of five pieces. The term 'hare' in the Sinjai dialect means west. This signifies the function of the Tomatoa traditional house as a place for discussing spiritual matters.

There is *Tampeng*, Tampeng is a type of rattan that grows in the Karampuang traditional forest, and its search must be led directly by To Matoa. Considering the various types of tampering, it is depicted as a symbol of 'ure' (veins) in Lontara. The function of tampering cannot be replaced by any other object, including nails, as a binder. The next material is *Salima*, which is the traditional house flooring made of small-sized bamboo with sufficient strength for flooring material.

This also carries symbolic meaning as ribs, finger joints, and human segments known as 'lappa telling,' adding to the uniqueness of the Karampuang traditional house. The other one is *Hilua* a black string made from fiber, wound around the roof ridge, and Tampa Baja, symbolizing the eyes and mouth of a human. Next, there is Bate-bate. As a woman, one of the distinguishing features of men is the adornment of their ears. The Karampuang traditional house is adorned with bate-bate on the left and right, which are wooden ornaments resembling an elegant woman with earrings in her ears. Next is the *Wall*, not much different from typical Bugis houses. The interior walls of the Karampuang traditional house serve to delineate the strength on the left and right from the central strength of the house, also functioning as the overall enclosure for the entire house.

Next is *the windows,* the windows of the Karampuang traditional house are distinctive due to their unique design and characteristics. Karampuang traditional house windows often feature a design that is specific to the cultural and architectural traditions of the Karampuang community. The shapes, patterns, and details of the windows contribute to their distinctive appearance. The size and placement of windows in the Karampuang traditional house are carefully considered to allow for optimal natural light and ventilation, and, in some cases, to align with cultural or functional considerations. In some cases, the windows may carry symbolic meaning related to cultural beliefs or rituals.

The design and placement of windows may have specific cultural or spiritual significance for the Karampuang community. The last structure competent is *the ceiling* is made from unused sacks, repurposed to serve as a covering in lieu of a traditional ceiling, and it functions as a cooling element in the room. In Karampuang traditional houses, the empty space in the ceiling is utilized as a storage area for food reserves such as rice and corn.

The Seybold Report
ISSN 1533-9211
DOI: 10.5281/zenodo.11146972

F. Factors shaping the genius loci in Karampuang traditional custom houses

There are two factors contributing to the genius loci of the traditional Karampuang house: the first is derived from the architectural structure, and the second is influenced by the building materials.

The architectural structure of Karampuang traditional houses distinguishes between "*awa bola*" and "*ale bola*," which encompass the elements of *"alliri*" and *"arase*." Notably, the absence of "*pattolo riawa*" and "*pattolo riase*" sets these houses apart from conventional structures. The typology of the elevated house in Karampuang carries profound significance, marked by the unique interplay between the "alliri" and "*erase*" components. The floor of the house, made of "*salami*," is interpreted as the rib. In the "arise," bamboo is placed from north to south, referred to as "*tunable*." Subsequently, the bamboo sections are tied with "*tampeng*" running from east to west, starting from the south to the north. In the belief of the Karampuang indigenous community, "*tampeng*" is symbolized as the human pulse. Therefore, the binding of "*tampeng*" cannot be replaced by nails or similar materials. The boundary between "ale bola" and "*racking*" typically consists of "*pathology riase'*" and "*bare*'," as found in many other Bugis elevated houses. In Karampuang traditional houses, the function of "*pathology riase'*" is replaced by "*same*," which also serves as the floor for "*racking*." For the Karampuang indigenous community, *"sameng*" functions as the space beneath the house in the *Botting Langi* style, and it also serves as a place to store rice, symbolizing "*sangiaseri*."

Meanwhile, "*bare'*" which traditionally reinforces the house pillars, is replaced by "*hare*'," which is justified by its meanings associated with Islamic values. This includes the direction of the qibla and the number of "*hare'*," which is five, symbolizing the five daily prayers facing the qibla for Muslims.

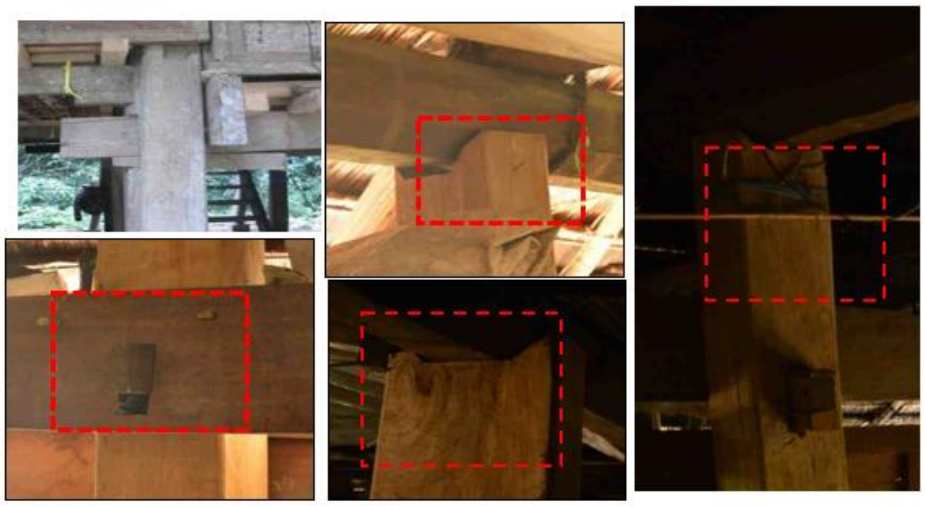


Fig 16: Connection Tie System Source: Field Survey, May 2022.

Source: Field Survey, May 2022.

ISSN 1533-9211

DOI: 10.5281/zenodo.11146972

Fig 17: Dowel Connection System

Source: Field Survey, May 2022.

The structural components of the Karampuang traditional custom houses consist of five distinct parts assembled in a modular fashion: Mainframe (posts and beams), Roof construction, Floor construction, Wall construction, and Stairs. From a functional perspective, these five elements can be categorized into two groups: structural and non-structural. The structural elements include the main frame that supports the house's structure, comprising vertical posts (allure) and horizontal main beams (*hare, same, araseng*). Meanwhile, the non-structural elements encompass the building envelope components such as the roof, floor, and walls, and architectural features like stairs.

CONCLUSION

1. Based on the findings and discussion, it can be concluded that the Karampuang traditional custom houses contain elements of genius loci, seen from Image, Space, and Character. The Karampuang Traditional Custom Houses is a traditional house that enriches the human experience as an aspect that gives meaning and value to a house. In general, the image of the Karampuang traditional house can be seen that this traditional house was formed because of respect for their ancestors who were believed to be women, which was then realized in the form of a residence. In terms of space, the Karampuang traditional house is unique in that it has no boundaries between one plot and another, except for the first and fifth or sanding plots, where the first and fifth floors are raised about 30 cm higher than the plot in the middle. The character of the Karampuang traditional Costum houses between Ruah Puang Matoa and Puang Gella is about 50 meters away. One of the unique things about the Karampuang traditional Costum houses is that their direction has been linked to Islamic symbols (Qibla Direction), the position of the traditional house facing west (Qibla) is a symbol of the afterlife (Religion).

The Seybold Report
ISSN 1533-9211
DOI: 10.5281/zenodo.11146972

2. A. The connection system in the Karampuang traditional Custom houses as a whole is a system of pegs and ties. The existing materials are not nailed like stilt houses in general. For example, the parts of the house that are attached are the joints of each pole of the house. Meanwhile, what is tied is the roof connection to the roof frame and the floor connection to the house floor frame.

   B. The frame structure of the Karampuang traditional custom houses consists of 30 pillars that represent the meaning of the Islamic holy book, namely the Al-Quran, which consists of 30 juz. Next, five consecutive plots are formed which are interpreted as the pillars of Islam. The typology of stilt houses, of course, has a meaning between awa bola and ale bola which consists of allure pattolo riawa and araseng. House floors made from salima' are interpreted as ribs. On this araseng, bamboo poles stretching from north to south are placed, called tunubbe. Next, the bamboo halves are tied with shields that stretch from east to west, starting from south to north. In the beliefs of the traditional community, Karampuang Tampeng is symbolized as the human lifeblood. For this reason, shield ties cannot be replaced by nails and the like. The connection system in the Karampuang traditional house as a whole is a system of pegs and ties. The existing materials are not nailed like stilt houses in general. For example, the parts of the house that are attached are the joints of each pole of the house. Meanwhile, what is tied is the roof connection to the roof frame and the floor connection to the house floor frame.

References

1) D. Nasution et al. 2019. “Kajian Genius Loci Dalam Uji Signifikansi Kawasan Kesawan.” *Talenta Conference Series: Energy and Engineering (EE)* 2(1). doi:10.32734/ee.v2i1.386.

2) Ansaar, Ansaar. 2016. “Makna Simbolik Arsitektur Rumah Adat Karampuang Di Kabupaten Sinjai.” *Walasuji : Jurnal Sejarah dan Budaya* 7(2): 387–400. doi:10.36869/wjsb.v7i2.139.

3) Afifah ,Nasruddin,Wikantari. 2014. “Aspek Gender Arsitektur Rumah Adat Karampuang Di Kabupaten Sinjai , Sulawesi Selatan Gender Aspects In The Architecture Of Karampuang Traditional House In Sinjai Regency , South Sulawesi

4) Chandra ; Caecilia S. Wijayaputri, Khairi Ilman. 2019. “Genius Loci in Wot Batu.” *Riset Arsitektur (RISA)* 3(04): 328–44. doi:10.26593/risa.v3i04.3518.328-344.

5) Dewi, Ramadahan P. Priautama. 2016 "Konsep Genius Loci Norberg-Schulz Dalam Arsitektur"

6) Rahmiani Rahim , Shirly Wunas , Abdul Mufti Radja “Dalam Rumah Adat Karampuang Sinjai – Provinsi Sulawesi Selatan The Anthropometric Norms In The Karampuang Traditional Houses In Sinjai- South Sulawesi Province

7) Ersina, Sriany, Annisa Amalia, and Sutriani Sutriani. 2014. “Genius Loci Pada Perkampungan Tradisional Senaru Suku Sasak Kabupaten Lombok Barat.” *Nature : National Academic Journal of Architecture* 1(2): 196–203. doi:10.24252/nature.v1i2a8.

8) Faisol, Muhammad, Antariksa, and Herry Santosa. 2016. “Pola Tata Letak Masjid Pondok Pesantren.” *Jurnal Mahasiswa Jurusan Arsitektur* 4(3). http://arsitektur.studentjournal.ub.ac.id/index.php/jma/article/view/261.

9) Harysakti, Ave, and Lalu Mulyadi. 2014. “Penelusuran Genius Loci Pada Permukiman Suku Dayak Ngaju Di Kalimantan Tengah.” *Spectra* 12(24): 72–86.

The Seybold Report
ISSN 1533-9211
DOI: 10.5281/zenodo.11146972

10) J.Moleong.2004. Metode Penelitian Kualitatif , Edisi Revisi. PT Remaja Rosdakarya, Bandung

11) Lynna Putri, Novrianly Irma, and Jeumpa Kemala. 2014. "Struktur Bangunan Tradisional Mandailing." *Jurnal Saintika* 14(2): 141–49. file:///C:/Users/user/Downloads/12287-26536-1-SM.pdf.

12) Muhannis. (2009). Karampuang dan Bunga Rampai Sinjai. Ombak: Yogyakarta

13) Muhannis, (2022) Hanua Sinjai. Ininnawa

14) Norberg-Schulz C 1980 Genius Loci: Towards a Phenomenology of Architecture (NewYork: Rizzoli)

15) Oktawati, A Eka, and Nurfaiqah Azizah. 2023. "Penerapan Arsitektur Tropis Rumah Adat Karampuang Di Sinjai." *Jurnal TEKNOSIA* 16(2): 35–40. https://ejournal.unib.ac.id/index.php/teknosia.

16) Prasetyo, Frans Ari. 2013. "Manufacturing Genius Loci of Indigenous Nias Architecture." : 1–15.

17) 2014. "Kajian Genius Loci Pada Kampoeng Heritage Kajoetangan Malang." *Jurnal Arsitektur* 16(2): 121. doi:10.36869/wjsb.v7i2.139.

18) Punuh, Claudia Susana. 2014. "Genius Loci Kampung Los Di Kelurahan Malalayang I Timur Manado (Genius Loci Kampung Los in Malalayang I Timur Village, Manado)." *Sabua* 5(2): 261–67.

19) Radja, Abdul Mufti, and Ria Wikantari. 2016. "Simbolisme Dalam Arsitektur Vernakular Karampuang-Sinjai Sulawesi Selatan." *Temu Ilmiah IPLBI 2016*: 139–44.

20) Santri, Tyas, Agus S Ekomadyo, and Rakhmat Fitranto Aditra. 2019. "Genius Loci Kampung Areng Di Lembang." *Jurnal TIARSIE* 16(4): 121. doi:10.32816/tiarsie.v16i4.68.

21) Schulz, Norberg. 1979. "Konsep Genius Loci Norberg-Schulz Dalam Arsitektur." (25215014): 1–16.

22) Susanti, Wiwik Dwi, Dyan Agustin, and Fairuz Mutia. 2020. "Kajian Genius Loci Pada Kampoeng Heritage Kajoetangan Malang." *Jurnal Arsitektur* 10(2): 85. doi:10.36448/jaubl.v10i2.1448.

23) Tondi, Muhammad Lufika, and Sakura Yulia Iryani. 2018. "Nilai Dan Makna Kearifan Lokal Rumah Tradisional Limas Palembang Sebagai Kriteria Masyarakat Melayu." *Langkau Betang: Jurnal Arsitektur* 5(1): 15. doi:10.26418/lantang.v5i1.25383.

24) Wulandari, Elysa, and Fahmi Aulia. 2018. "Pengaruh Morfologi Kota Terhadap Ekologi Perkampungan Tradisional Di Kota Banda Aceh, Indonesia." *Jurnal Arsitektur ZONASI* (1): 45. doi:10.17509/jaz.v1i1.11668